

THE ROLE OF FORMATIVE FEEDBACK
EXEMPLIFIED IN ONE-TO-ONE PIANO LESSONS:
through feedback levels, feedback types and feedback intentions

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<p>During a piano lesson, whenever feedback is issued, be it on an entire piece or on one measure of the music, it is assumed that some sort of informal assessment had to have taken place prior to the issue of feedback. However, the role of feedback in a piano lesson has not always been the same for the learner and the teacher. In fact, the very nature of this skill-oriented activity encourages the teacher to take on a feedback initiator role. Unfortunately, when that happens, the purpose of feedback and benefits of feedback diminishes. The aim of this study is to explore how focused attention on different types of feedback could improve the quality of feedback in one-to-one piano lessons. This study explores the techniques of analyzing formative feedback through three feedback variables: feedback levels, feedback types and feedback intentions.</p> <p>Supervisor: Dr. Danielle Shannon Treacy</p>	
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Appendix I (Consent form)

Appendix II

1 INTRODUCTION

The majority of all feedback activities encompass the nature of assessment and it takes on a leading role of being a ‘crucial component in the change and potential in individual performance’ (Hamond, 2013, p. 33) and for music learning (Welch, 1985).

During a piano lesson, whenever feedback is issued, be it on an entire piece or on one measure of the music, it is assumed that some sort of informal assessment had to have taken place prior to the issue of feedback. However, the role of feedback in a piano lesson has not always been the same for the learner and the teacher. In fact, the very nature of this skill-oriented activity encourages the teacher to take on the role of an *initiator* in feedback. Unfortunately, if that happens all the time, the purpose of feedback and benefits of feedback diminishes. The aim of this study is to explore how focused attention on different types of feedback could improve the quality of feedback in one-to-one piano lessons.

Like many, I started learning piano at a tender age of 4. I had a fairly ‘normal’ musical training consisting of weekly piano lessons in a private music school back in a city in China. I still remember vividly how I was looking forward to get my teacher’s approval to me as a student whenever I cleared all the homework tasks from previous week’s lesson. Of course, the motivation wasn’t entirely free from the fear of not ‘meeting the mark’ during each lesson; my mother does not have musical training, but she was able to know whether I practiced enough after each lesson. A new piece indicates that the old one has passed the teacher’s standard, and instructions to revise the same piece indicates otherwise. Following this process of learning, the next vivid recollections that formed in my mind are flashing images of music passages and myself repeating the same thing until it is finally ‘polished’ or subdued.

When I was young, repetitive practicing was one of the main tools that I used to conquer challenging passages in my practicing. When I received a new piece weekly, all I was concerned about was that I want to get that approval from my teacher (as well as to avoid my mother’s reprimand) and the only way to get there is by practicing. If I get it wrong, I just need to *repeat until it’s correct*.

Time passes quickly and soon I was ushered into full time music studies where I received high level of training in conservatories with different teachers along the years. Still the notion of practicing and repetition in practicing has never left me. In fact, I was so accustomed to it that it never stood out to me until two years ago when I gave my first piano lesson to a beginner student. The conversation goes something like this:

Me: Why did you make so many mistakes, did you practice the new piece?

Student: yes, I did

Me: How many times did you repeat this passage at home during your practice?

Student: [After brief silence, answers] Why do I need to repeat it more than once?

The question took me by pleasant surprise which I answered “repetition makes things work..”, although a voice within me was telling me that she couldn’t have *understood* fully what I really meant. The importance of teacher instruction, also known as feedback, became evidently clear to me from that reflective moment on. This whole scenario thus far motivated the topic which I have chosen for this research paper: the role of formative feedback in a one-to-one piano lesson. From a research perspective, literature on formative feedback and feedback in music lessons is not unprecedented.

2 LITERATURE REVIEW

2.1 ASSESSMENT VS. FEEDBACK

In most literature on assessment and feedback, feedback is associated as an outcome of assessment. As such, they focused on the effects of assessment has on feedback, and Wiliam and Black (1998a; 1998b) made ways to improve feedback and learning by re-focusing the purpose of assessment towards formative rather than summative evaluation.

An assessment or feedback is formative if ‘the information is used in some ways to make changes’ and that ‘it shapes the student’s learning’ (Wiliam, 2006, p. 284; see also Scriven, 1967, p. 43; Bloom, 1969, p. 48). Moreover, a formative approach allows students to receive

intermediary results of their learning as well as evaluate the ‘effects of the teacher’s instructions and how it might be improved’ (Iqbal, Kouser & Akhtar Ali, 2014, p. 124). According to Wiliam, short cycle type of formative practices, that permeated teachers’ ‘day to day and minute to minute classroom practices’ (Wiliam, 2006, p.288), are more impactful to student’s learning. Individual piano lessons, which usually lasts within or slightly more than an hour, becomes a conducive environment for implementing and carrying out short cycles of formative assessments.

2.2 FORMATIVE FEEDBACK IN A ONE-TO-ONE PIANO LESSON

In this paper, I implore a departure from the conventional perspectives on assessment - from an *explicit* activity involving evaluation of students’ performance and acquisition of knowledge, towards being an *implicit* role as a *tool for feedback* to take place.

According to an investigation on private lesson setting by Kostka (1984), 56% of the lesson time was spent on student performance, teacher talk encompasses 42% and the remaining 2% towards teacher demonstration. This early study sets an important paradigm for subsequent research on music related education. Consequently, research was made on teachers’ instructional patterns (Jellison & Wolfe, 1987; Yarbrough & Price, 1989; Price, 1989a), the relationship between teacher, student interaction and students’ performances (Speer 1994, Siebenaler, 1997, Buckner, 1998, Rostvall & West, 2003; Welch et al. 2005; Gaunt, 2011), on verbal and non-verbal feedback (Duke & Henninger, 2002; Hamond, 2013) and more recently on instructional communication (McCroskey, Valencic & Richmond, 2004; Duffy & Healey, 2013; Foletto, 2016) Several pioneer investigations on feedback in piano learning situations have led to interesting results. Amongst them is a study of the effect of teacher – student behavior and lesson progress on students who either persist or drop out of piano lessons. (Costa-Giomi, Patricia & Sasaki, 2005). Apart from concluding that ‘certain behavior observations could help to identify some students at risk of dropping out’, the consideration of feedback effects from students’ perspective becomes a crucial add-on to what formative feedback can achieve to support music learning. (Costa-Giomi, Patricia & Sasaki 2005, p. 245; see also Welch 1985, p.239; Benson & Fung 2005, 68-69).

Moreover, besides being more suitable for one-to-one piano lessons, I chose feedback over assessment for its tri-partite process consisting of correction, explanation and repetition. This allows me to focus on the exemplification of formative feedback with each process and their relationship with teacher-student interactions during the lesson. Thus, the main research questions which I hope to answer in this study are:

- i. How does observing and analyzing the levels, types and intentions of feedback interventions improve the quality of formative feedback in an individual piano lesson?
- ii. What are the connections between feedback level, feedback type and feedback intention?
- iii. What effect does formative feedback have on the issue of *repetition*?

2.3 THE PROBLEM

The frequent instruction to *repeat* one's practicing or playing of same passages (different or same way) is definitely a norm in piano lessons of all levels. While the study of negative and positive feedback on student's performance and learning has been conducted (Duke & Henninger, 2002), the study on its effects interaction with formative feedback is still unprecedented as far as it can be determined. My hypothesis is that repetition, when combined with other aspects of formative feedback, could produce positive outcome and effects on the student's learning.

3 THEORETICAL FRAMEWORK

3.1 FEEDBACK INTERVENTION AND TASK LEVEL FEEDBACK

Feedback interventions (FIs) are ‘actions taken by an external agent to provide information regarding aspects of one’s task performance’. (Kluger & DeNisi, 1996, p. 255). In order to find out perennial connections between FIs and formative feedback, all FIs issued within the context of a piano lesson will be considered as *task level* - aimed to provide ‘specific and timely information to the student about a particular response to a problem or task’ (Shute, 2008, p. 154)

In this study, I refer all feedback interventions as feedback and both terms refer to the same meaning defined above which can be used interchangeably in my writing. The stand is similar to what Hewson and Carroll (2016) defined in their study, where they claim that feedback and feedback interventions are considered equal in the light of the role of a *supervisor* (in this case, a piano teacher) has to give to his subordinates.

3.2 FEEDBACK LEVEL, FEEDBACK INTENTION, FEEDBACK TYPE

In an attempt to survey feedback interactions between teacher and student, the collection of all verbal, non-verbal and task level feedback will be examined with the 4 levels of feedback defined by Hattie and Timperley (2007, p.90). They are feedback on task (FT), feedback on process (FP), feedback on self-regulation (FR) and feedback on self (FS).

Each feedback level is distinctive in their area of feedback and will be pertinent to this current study. The feedback on task (FT) describes comment given to students on the accuracy of their work. Feedback on process (FP) is given to access student’s learning process required for finishing the task. Feedback on self-regulation (FR) aims to improve student’s self-assessment skills and to raise their assurance on future tasks. Feedback on self (FS) are exclusive comments relating to students as a person. Although FS is considered by Hattie and Timperley to be the least effective level amongst the four, the current study revealed that FS, when used

appropriately alongside other feedback levels and types, show support and enhancement to students' engagement and self-regulatory skills. (Hattie & Timperley 2007, p.90).

Whilst all 4 levels of feedback are common tools for existing feedback research, the usage of these 4 types to study FIs within a one-to-one piano lesson is new and could potentially contribute interesting and useful results for the existing literature on formative feedback in music education.

Subsequently, the feedback types will also be measured against the second feedback variable - *Knowledge of correct response* (KCR) and *Answer until correct* (AUC) type. A non -arts related study by Clariana (1990) used the computer based KCR and AUC to investigate its effect on high and low ability learners. In this present study, KCR represents an outcome of a task level feedback which is a combination of both the correction and explanation process. AUC alone represents *repetition* and in a piano lesson, that means playing until correct or until the teacher has instructed otherwise. Research shows that the young musicians regard repetition as the most essential way to correct mistakes. As such, a proper understanding of why repetition is necessary must be made known every time repetition is required. All KCR and AUC are inductive interpretations that represents students' expectations of the task at hand in conjunction with the feedback associated with it.

The last feedback variable, named *feedback intention*, refers to the teacher's intention behind his or her feedback action. As a teacher, knowing the intended outcome of one's feedback is crucial in measuring its effectiveness and purpose (Madsen & Duke, 1985, p. 206). In line with the context and role of the teacher in one-to-one piano lessons, I assume two main positions of feedback intentions here namely – Corrective Measure (CM) and Preventive Measure (PM) intentions. In the former, the teacher gives the feedback to *correct* a mistake that has happened while the latter is issued to prevent or reduce potential mistakes from happening.

In order for formative feedback to be fully effective, a 'clear criteria for success and learning intention' (Black & William 2009, p. 4) is necessary so that teachers could establish where learners are in their learning, where they are heading and the steps needed to get there (Ramaprasad, 1983, p.4-5).

4 METHODS

4.1 METHODOLOGICAL APPROACH

In this study, qualitative data were collected consistently over three phases that adopts an action research method. There are three important reasons for doing so: (1) I'm interested to 'understand, improve and reform..' (Cohen, Manion, Morrison, 2000, p. 226) through a vigorous process of 'self-reflective inquiry' on one's practice (Carr and Kemmis, 1986, p. 162); (2) My research study incorporates both *problem-posing* and *problem solving*; (3) The penultimate objective of this research is to enhance the competencies of all the participants involved (Cohen, Manion, Morrison, 2000, p. 228; Hult & Lennung, 1980, p.241) and rally all other practitioners to 'increase awareness of their own classroom issues' (Cohen, Manion, Morrison, 2000, p. 228)

While adopting this research stance, a particular tricky situation arises. Although I'm both a researcher and practitioner myself, I'm *not* assuming a role of a research participant in this research project. As such, even though the intention calls on the principles and characteristics of an action research, the element of self-inquiry is missing in the data collection. Moreover, during each research phase, there are intermediary interventions in the forms of collaborative dialogical suggestions from me, the researcher, to the research participant.

Therefore, in view of the above-mentioned conditions, a traditional action research method is not possible and I define my overarching approach as a type of 'hybrid-action research' method.

4.2 DATA COLLECTION

The three phases of data collection involved qualitative analysis of observation notes taken from 3 young piano students' individual piano lessons with their teacher. The lesson observations occurred once in each stage, with each lesson being 30 minutes long and audio recorded. After each phase, the audio data will be transcribed and subsequently analysed according to the three feedback variables (feedback level, feedback type and feedback intention) based on a qualitative and interpretative approach on the data. Before the end of each phase,

summarized insights from my analysed observations will be shared and discussed with the teacher participant only and the whole phase repeats again for second and third time. These after-phase sharing are dialogical sessions that provides a platform for researcher and teacher to work collaboratively; the participant teacher and the researcher shares ideas, improvement and suggestions that should be implemented to the next phase of research. Throughout all three phases, my role is primarily an observer and I do not intervene in the teaching activity directly. The informal discussions with the teacher are primarily to ‘facilitate improvements and steer decision making and practice’ (Corey, 1953, p.6) that is vital to the whole research process. As a researcher and practitioner, I’m interested to improve the quality of formative feedback in a one-to-one piano lesson through the observation and study of feedback interventions in live teaching studio situations.

The participant teacher is considered to be the primary feedback initiator for the receiver, the student. Therefore, he assumes the larger role in presenting and bridging this ‘learning gap’. The students follow the John Thompson study materials and this has become over course of time, a regular study material which new pieces are learnt and old pieces are revised. The student’s expectation of the goal for each lesson and for each piece is therefore well established.

Finally, the structure of feedback in a one-to-one piano lesson shall follow that of a three-step teaching unit (Price, 1985, p. 11):

1. The teacher presents information¹;
2. The student responds;
3. The teacher gives the student feedback for the response

¹ The information could be in the form of instruction or feedback

4.3 DATA ANALYSIS

The data from the observed lessons were analysed using a deductive approach through applying the 4 levels of feedback – FT, FS, FR and FP (Hattie & Timperley, 2007). As the analysis unfolded, evidence of inter and intra- exchanges between the feedback variables arise and there was necessity to add an inductive approach to further implore the relationship between interactive feedback elements. Based on the observation data, two other feedback variables were subsequently introduced for inductive reasoning: (1) Feedback type - Knowledge of correct response (KCR) and Answer until correct (AUC) (Clariana, 1990); and (2) Feedback intention – corrective measure (CM) and preventive measure (PM). Based on these feedback variables, the following inductively derived codes in the form of statements were created to classify and qualify the data:

- A. Clarity of feedback levels
- B. Negative and positive AUCs
- C. Effects of feedback interventions on potential self-regulation
- D. Effect of ‘silence’ and ‘pauses’ on feedback interventions
- E. Interaction between feedback levels

4.4 RESEARCH PARTICIPANTS

The research involved three piano students and one piano teacher. The student participants consist of two boys and one girl, all aged seven years old. All three students studied with the teacher for approximately one year at a beginner level before this research was conducted. The materials used during the lessons are John Thompson Easiest Piano Course Part One and Two.²

The teacher is a full-time piano teacher in a music school in Finland and has 15 years of piano teaching experiences. He encounters some problem as he notices amongst his younger students, that they might be able to do something correctly in class but after returning home and coming back to class the following lesson, the same problem exist. He agrees that the study of his

² Thompson, John. *John Thompson's Easiest Piano Course: Part 1 and 2*. USA: Willis Music Company, 2005

feedback to his students might help to locate, diagnose and potentially solve both known and unknown problems.

As aforementioned, although I'm both a researcher and practitioner myself, I'm *not* assuming any roles of a research participant in this research project. Rather, my role in this research study is of a quiet observer. The advantages to this is that I could state objective observations and not be influenced by the burdens of teaching decisions or intentions.

4.5 ETHICAL CONSIDERATIONS

The research data is collected based on observation of 9 individual 30 minutes piano lessons of three student participants and one teacher. The information obtained from the aforementioned methods is private and confidential and both the interviewee and the research subjects reserve the rights to seek clarification, withdraw or have any of the observed content censored at any point during the research process. To ensure that the research subjects understood of their rights and their roles, two consent forms have been signed, both by the parent of the participant and the participant's teacher. All gathered and recorded data shall be stored in my personal computer and will be subsequently erased after the project has ended.

5 FINDINGS

Detailed qualitative analyses were carried out on nine consecutive observed classes with all the data classified under each type of feedback levels. Subsequently, a second round of inductive analyses were made on the categorized data to further qualify information that are pertinent to this study. Although much of the findings consist of inductive reading from the observed situation, presented first live and reviewed with recording, a common consensus has been made with the participant teacher, in which all inductive elements have been discussed and agreed prior to making the claims from the analytical findings. I will now list down a series of important findings according to the 5 statement topics mentioned in Chapter 4.3. The full

source of the analysis can be referred to in Appendix II. The quotes used in the analyses are defined as follows:

- L1/L2/L3” refers to Lesson one, two and three respectively
- A, B, C refers to the three different students respectively
- The number accompanying A,B or C refers also to the lesson number (e.g. A1/B1/C1 refers to lesson number one)

5.1 CLARITY OF FEEDBACK LEVELS

Among the 4 types of feedback levels, feedback interventions classified as feedback on task (FT) generated the most contradictions and ambiguity.

Here are two exemplary scenarios with an apparent lack in FT:

[L1B1:6-8]

T (Teacher): Stop, say the rhythm verbally only without playing

[Student says correctly rhythm]

➔ T: Can you now add the right hand while saying the rhythm?

In the first type, the problem lies at the teacher’s reply (indicated with an arrow) *after* the student’s response. Instead of giving feedback to the previous task, the teacher moves on to a new task immediately.

[L1B1:16-17]

[After several tries, student manage to get it.]

➔ T: Ok, let's repeat from beginning of piece now.

The FT in this case was weak. There is no confirmation on right or wrong answer. Moreover, from the student’s perspective, there is no Knowledge of Correct Response (KCR) given to justify the repeat, especially after a seemingly positive FT.

[L1A1:38]

T: Ok, good, I will record it down now for you and you have to practice it properly at home and follow my recording ok?

In normal circumstances, an “Ok good” could be passed off as a harmless remark. However, where formative feedback is concerned, it is more beneficial for the student to understand the feedback as a response to his or her performance. A more precise feedback intervention like “Correct” instead of “good” will indicate subtly that the praise is given to the work done and not to the person.

5.2 AUC – NEGATIVE VS. POSITIVE TYPES

During the piano lesson, all instructions related to repetitive playing falls in the category of ‘Answer until Correct’(AUC) scenario. In the following scenarios, I shall explore how different feedback interventions lead to either negative or positive AUC from the student’s perspective.

[L3B3:13-19]

S: Student plays and read rhythm and is correct.

➔ T: Very well, correct, let’s do it again.

From the teachers’ perspective, repetition after correct playing is automatically understood to reinforce what has been played right before. However, for a young student whom have less years of learning experience, non-justified repetitions could result in a negative AUC experience expectation. In the long term, the repetition process becomes mechanical and interferes with the learning process.

[L2A2:101, 106-108]

✓ T: Yes, so you should practice until there is no gap between the bars during this coming week. Let’s try again now what you just played, with right hand again.

[Student speaking inaudibly while playing left hand, figuring out notes on his own.
Teacher give occasional hints at the side.]

T: Yes, keep going..

➔ [Student continue to ‘discuss with himself’ while playing rest of left hand notes.]

An example of positive AUC leading towards autonomous learning is shown here with a possible interpretation. For the student, the KCR based on the teacher’s feedback justifies the reason for the repeat and thus give rise to an autonomous learning moment highlighted here.

5.3 POSITIVE, NEGATIVE EFFECTS OF FEEDBACK TYPES AND FEEDBACK INTERVENTIONS ON SELF-REGULATION

Through this study, I have observed that quick feedback interventions could make direct negative impact on self-regulation. In other words, giving prompt FT when students have not finished their attempt on the task limits the space for independence learning. An example took place when the student was asked to play a passage and after the first mistake was made, the teacher intervenes abruptly by suggesting the correct note immediately.

[L2B2: 47-50]

I (T): Ok let’s try to learn this next piece as homework for this week. Can we try?

R (S): [Student reads slowly notes while playing for first time, makes some mistakes]

F (T): G G E E .. [teacher steps in to give correct notes]

➔ R (S): [Stops playing).. I will try again from beginning more carefully, and try not to play wrong notes.

For the student, this may conveniently create an impression that the teacher is overly concerned with playing correct notes, which will become problematic if that becomes the primary objective of playing. This is evident from the student’s response to the teacher’s intervention. Although I was unable to deduce the actual events of how this will affect the student’s practicing at home, I can induce at least from the response that FT, when given too promptly without leaving time for more critical thinking would also affect their ability to self-regulate their own learning. The learning becomes teacher oriented – when the student tries *not* to make mistake just because he or she sensed that it displeases the teacher. Such characteristics of learning is based on ‘teacher transmission instead of a process whereby students actively

construct their own knowledge and skills' (Nicol, 2006, p. 200). As a result, it might further sub-consciously affect their future expectations (be it KCR or AUC) over similar instructions and feedback presented by the teacher.

A good example of positive influence of feedback levels on self-regulation is found in [L1C1:70]:

T: Good work, now you know how to play this piece correctly. And you just need to work on it at home.

S: Ok!

This response came after the student completes the task of sight reading the whole piece (with some guidance from the teacher). Unlike the “good” in example L1A1:38, the “good” here underscores both an evaluative function of the task and the whole performance. This is due to the fact that the student has just completed a challenging task that was not given any direct instructions (such as in L1A1:38) thus the positive but seemingly vague FT is in actual fact not ambiguous as it evaluates the whole process with the task at hand.

Following this, the feedback is complemented with a positive remark that stimulates a reflective moment for the student: “Now you know how to” reassures the student that he already understood and is doing it correctly (positive FT). Subsequently, with “you just need to work on it at home” the teacher directed the student’s recognized accomplishment in class to a task that needs to be done independently. Therefore, a good balance of FT and FS (feedback on self) prepares the setting for FR (feedback on self-regulation) and the enthusiastic response from the student confirms this.

5.4 EFFECTS OF SILENCE, PAUSES AND FEEDBACK TYPES

Although feedback occurs most often as verbally, silence and pauses were observed in the study as equally powerful feedback interventions. In both of the occasions when the teacher kept silent, the student was always involved in learning and reading notes. The brief silence gave opportunity for individual engagement and independent learning of which the benefits

towards self-regulation have already been assessed in the previous point. Consequently, the resulting interactions of feedback variables that occurs around this episode of short silence is interesting for this study. Let's take a closer look at an example:

[L3B3:52-58]

T: Good, so far... and here when you see this sign (natural), it means that you have to play F again without the sharp

→ S: Student continue and finishes piece

T: Ok, very well. Now please try again and make sure you remember those places I mentioned just now, the F# and natural.

S: Student repeat from beginning and play slowly until end. Makes some mistakes in between.

T: Teacher keeps silent

→ S: Student finish playing piece

T: Good, everything more or less correct. now you have idea how to play and practice this piece. Can you tell me now how many beats is this piece?

Firstly, immediately before and after the silence, the teacher provided positive FT and FS which worked appropriately with the student's action of completing a task (finishing the piece). Secondly, there was a sequential feedback pattern that alternated between a positive feedback and a subsequent action. It is notable that during the silence, there is no new instructions given so the student automatically entered into AUC mode, waiting for the next instruction. Although the student had to repeat working on the same notes, the positive FT gave the student sufficient approval and confidence during those moments of autonomous learning.

5.5 INTERACTION AT FEEDBACK LEVELS

Through surveying the different feedback interventions with feedback levels, I found certain combination of the feedback types less desirable than others. Amongst them, I noted that contradiction was more common with examples earlier this chapter (L1B1:6-8; L1B1:16-17)

As I compare the interaction between and within the feedback variables, I found underlying conflicts between feedback intentions and feedback levels:

[L1A1:24]

T: Good, can you do it once again?

The above response to a task has a weak FT effect (with a similar example L1B1:16-17 in chapter 5.1) but based on a practical learning situation, it has more consequences than that. Firstly, “good” becomes a passing remark that loses its positive connotation when one has to “do it once again” even though it is good. Moreover, it encourages negative AUC expectation of the student (see Chapter 5.2, L3B3:13-19). Subsequently, based on the teacher’s reasoning that it was a PM (preventive measure) intention for his feedback response, it proves that a “good intention” for student might not end up being equally well received (e.g. negative AUC) because of the use of inefficient feedback.

On the other hand, here is a good example that specific feedback levels (s) could interact with other feedback variables and present clear formative feedback:

[L2C2:75-79]

T: Speak the rhythm as well please when you are playing

[Student plays and speaks rhythm slowly]

T: Not quite, listen to the pulse [Teacher gives correct pulse and tempo by clapping]

[Student follows and teacher support with saying the rhythm of the melody]

T: Ok let’s do once more now without my help.

The above shows an excellent example of a set of clear and well-received feedback intervention and respond. The teacher started with a clear instruction which the student responded as required. Next, the teacher provided an FT to the response and the student received as well a KCR based on the teacher’s physical demonstration. Consequently, the student followed along with the demonstration. It can be assumed that the KCR was well received considering the student’s willing participation without prompting. A second round of KCR was confirmed

when the teacher concluded the mini demonstration with a positive FT. The repetition instruction at the end was also a well justified one being that the reason to repeat “do once more without my help” was clear, and that it was only for *once more*. Thus, for the student, a positive AUC has been formed; though there could be more repeats if a mistake should be made, there is an unspoken consensus that it was not an instruction intended for *trial and error*.

6 DISCUSSION

In this chapter, I shall examine and discuss (1) how some of the findings weigh against current and past point of views from other research and (2) new feedback insights based on the findings from this study.

6.1 DIALOGUE WITH EXISTING LITERATURE

The discussion shall proceed from the perspective of how the evidence of learning might have taken place as a result of the action and response of the student or teacher. Consequently, these *evidences*, together with the context of which it took place in, will be raised for discussion with literature that raised similar interests or issues.

A. Verbal or non-verbal feedback

Based on the study, there are many occasions that feedback and even feedback interaction taking place without verbal communication. This is in line with the reasoning by Duke and Henninger, that the nature of music instruction ‘embodies an ongoing alteration between teacher instructions, feedback and student performance trials.’ (Duke & Henninger 1998, p.484)

Firstly, the study showed that non-verbal feedback is multi-faceted in that it exists in various forms during a piano lesson. The most convenient example would be that from a teacher’s live and recorded demonstration. A conventional understanding of demonstration can be understood as “perfect” or “final” and as a conclusion to a lesson. To most students, this might be an objective or model that they require to follow. When used in such context, it is easily agreeable that approximately only 2% (Kostka 1984) of time should be intended for teacher

demonstration. In actual practice, however, I discovered a few other ways in which demonstration from teacher could be a non-verbal FT as well. (see example L2C2:75-79 from Chapter 5.5). Feedback interaction could also be present in feedback interventions that were silent. Although this worked only at specific times, and briefly, the positive effect towards other feedback variables were apparent (See Chapter 5.2; L3B3: 52-58).

B. Feedback levels on self-regulation

One of the research questions to be answered was what effect formative feedback has on repetition. In this paper I looked at the *student's perception* of repetition and called it AUC (Answer-Until-Correct) expectation or experience.

The example L2A2:106-8 describes how potential self-regulation might arise from a positive AUC experience during lesson. A positive AUC could be inductively reinterpreted for the student that the *goal is near*. This supports Kluger and DeNisi's idea that students may therefore 'develop effective error detection skills which lead to their own self feedback aimed at reaching the goal' (Kluger & DeNisi's, 1996, p. 260) when the goal is near.

In a study on approval and disapproval in music, Madsen and Duke's claims that approval feedback is more well received by younger students as compared to the older ones (Madsen and Duke 1985, p. 207) readily supported the FS scenario in L1C1:70. At the same time, it challenges Hattie and Timperley's claim that Feedback on Self (FS) or praise 'may be counterproductive and have negative consequences on students' self-evaluations' (Hattie and Timperley, 2007, p.97). Instead, I saw that the positive FR can be achieved as long as feedback levels agree with the student's expected feedback type. The summarised observation of unjustified repetition leading towards negative AUC

"Children should never be directed in a rehearsal to 'sing it again without a specific focus. Repetition without reason accomplished nothing. (Choksy, 1981, p. 142).

6.2 INTERACTION BETWEEN FEEDBACK VARIABLES

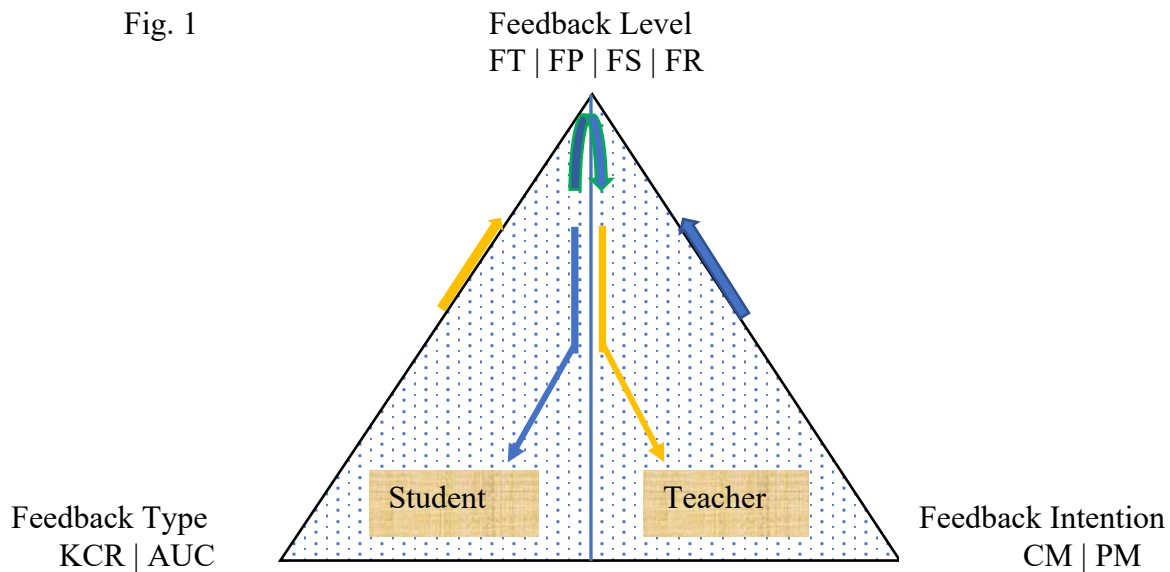


Figure 1³ describes the triangular relationship between student, teacher interaction and feedback variables during the lesson. On each end of the triangle is a feedback variable. The left side belongs to the students' sphere of receiving while the right belongs to that of the teacher. The arrows moving up represents the information that is communicated (e.g. response, feedback, instructions, inquiry, etc.); and they move towards the top which belongs to the feedback level. At the top point then represents the meeting point of both person's information; this is also the viewpoint from the observer's perspective and where the information is being classified by its levels. After the information has met, it crosses over to the intended party. This process is then repeated all over again.

³ Fig. 1 is intended to be studied with the Feedback Analyses Table I and II

7 CONCLUSION

7.1 SUMMARY OF FINDINGS

In this study, I have effectively surveyed, through the use of feedback levels, feedback intention and feedback types, multiple examples of feedback intervention that fulfils a formative practice. The analyses of the research data using deductive and inductive reasoning gathered new insights regarding the role of formative feedback in a one-to-one piano lesson.

The main research questions were fulfilled, either partially or fully, in the course of this research. Firstly, based on the analyses, I can definitely assume that feedback interventions do affect directly the effectiveness of formative feedback in the lesson. The survey of feedback interventions through the feedback variables gave a micro perspective of exact elements that caused the feedback to backfire or fail. Secondly, through the analyses, I discovered the unique relationships between these three feedback variables (level, type and intention). The type and intention elements are subordinate of the feedback level and that the clarity of feedback levels determined the effectiveness of the feedback issued. Finally, the issue of repetition and its connotations to negative or positive experience was addressed in relation with AUC (Answer Until Correct) as a subsidiary of feedback type that is derived from the student's receiving end. Perhaps a better question to be asked would be - what effect does repetition have on the effectiveness of formative feedback? And the answer will be that repetition initiated from a positive AUC would support formative feedback due to its ability to motivate FR which is one of the goals of formative feedback.

7.2 LIMITATIONS AND FURTHER RESEARCH

The limitations of this research point to the lack of consideration towards positive and negative connotations of feedback interventions. There were many instances where a positive FT seems to have more implications beyond *physical response* as recorded in the observation. Then, the limited amount of data collection was another problem itself. A more comprehensive study on a much larger scale covering more participants would be essential to provide more accurately to all the finding and claims from this study.

However, this study is not meant to be conclusive by any means and all the analytical insights gathered from this is useful to certain extent for other research areas on feedback. One of these areas is the role of silence as a form of feedback in piano lesson. The inclusion of the element of silence could be informative and valuable to the study of feedback.

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APPENDIX I (CONSENT FORM TEMPLATE)

Consent to Participate in a Research Study

Title of Study: _____

Investigator:

Name: _____ **Dept:** _____ **Phone:** _____

Introduction

- Your child is being asked to be in a research study for the role of formative feedback in a piano lesson
- He/She is selected as a possible participant because English is his main language of instruction, he/she is ___ years old and is a total beginner at the piano.
- I ask that you, as his/her parent, read this form and ask any questions that you may have before agreeing for him/her to be in the study.

Purpose of Study

- The purpose of the study is to understand the role of formative (continuous) feedback in one to one piano lesson.
- Ultimately, this research will be published as a research paper as my masters thesis for the course *S-OP11 Research Methods & S-OP12 Seminar and Written Work 2019-2020*.

Description of the Study Procedures

- If you agree for your child to be in this study, please note that the following things will be carried out as part of the data collection procedure:

Observation of 3 consecutive regular piano lessons. The observation takes place throughout each 30 minutes lessons. During this observed classes, your child will proceed to have his/her normal lesson with his/her usual teacher. There will not be any interruption to the lesson in any circumstances and an audio recording will be made for all 3 lessons. Instructions pertinent to this study will be given to the student's teacher before each lesson is conducted.

Risks/Discomforts of Being in this Study

- The study has the following risks. First, due to the presence of an observer, your child might be less at ease in the beginning. Besides that, there are no foreseeable (or expected) risks. But I will do my best to not disturb the lesson and make it comfortable. However, if the child asks me to leave anytime during the lesson, I will do so. Full consent will also be required from the teacher before this study can be conducted. An informal discussion will be conducted by the end of each lesson with the teacher as part of the data collection process.

Benefits of Being in the Study

- This study is aimed to develop useful teaching interaction between the student and teacher, and to enable a greater understanding of the student's development based on a set of questions designed to facilitate a formative approach in teacher student feedback. Your child

might benefit from more effective communication and learning during the second lesson onwards. Moreover, the child might also behave better due the presence of an observer.

Confidentiality

- This study is anonymous. I will not be collecting or retaining any information about your child's identity.
- The records of this study will be kept strictly confidential. Research records will be kept in a locked file, and all electronic information will be coded and secured using a password protected file. We will not include any information in any report we may publish that would make it possible to identify you.

Payments

This will be a voluntary participation without any payments.

Right to Refuse or Withdraw

- The decision to participate in this study is entirely up to you and your child. You may refuse to take part in the study *at any time* without affecting your relationship with the investigators of this study. Your decision will not result in any loss or benefits to which you are otherwise entitled. Additionally, you have the right to request that the observer do not use any of the observed materials.

Right to Ask Questions and Report Concerns

- You, as the parent, and your child have the right to ask questions about this research study and to have those questions answered by me before, during or after the research. If you have any further questions about the study, at any time feel free to contact me, Chen Qu at chen.qu@uniarts.fi or by telephone at xxx-xxxxxxx. If you like, a copy of final report can be sent to you before my submission.
- If you have any other concerns about your rights as a research participant that have not been answered by the investigators, you may contact Danielle Treacy, Seminar and Written Work instructor, Sibelius Academy, University of the Arts Helsinki at danielle.treacy@uniarts.fi.
- If you have any problems or concerns that occur as a result of your participation, you can report them to Danielle Treacy at the e-mail address above.

Consent

- Your signature below indicates that you have decided to volunteer as a research participant for this study, and that you have read and understood the information provided above. You will be given a signed and dated copy of this form to keep, along with any other printed materials deemed necessary by the study investigators.

Child's Name (print): _____

Parent's Name (print): _____

Parent's Signature: _____

Date: _____

Investigator's Signature: _____

Date: _____

APPENDIX II

A1

LESSON ONE - STUDENT A

Date of lesson: 04.02.20
Duration of lesson 30 minutes

Repertoire worked on: Homework - *Three blind mice*, *The dancing Kangaroo* - New pieces – *Follow the leader*, *lightly row*.
Material: John Thompson, Easiest piano course, Book 2

ANALYSES OF FEEDBACK INTERVENTIONS ACCORDING TO FEEDBACK LEVEL, INTENTION & TYPES - PHASE ONE

Feedback Type - From students' perspective?

KCR - Teacher demonstration/ teacher gives answer
AUC - Teacher asks student to repeat *without* giving answer, i.e. "Please try again!"

A1- No.	Time	Activity / Song	Type of Action (F - Feedback from teacher; I - Instruction from teacher; R - Response from student)	Words Used/Action (T - Teacher; S - Student)	Feedback level (FT, FP, FR, FS)	Feedback intention (CM - Corrective Measure; PM - Preventive Measure)	Feedback type (AUC - Answer until correct; KCR - Knowledge of Correct Process)	Analytical Notes for Improvement
1	00:00 - 05:10	Three blind mice	F	T: You played a wrong note here, what note should this be?	FT	CM	AUC	
2			R	Student plays the correct note	/	/	/	
3			F	T: Yes, that is correct, use third finger instead to play it	FT	PM	KCR	
4			F	T: Repeat again from the beginning with the correct note and fingering	FT	PM	AUC	
5			R	Teacher hums softly pulse while student repeats piece from beginning	FP	PM	KCR	
6			F	he will try again.	/	/	/	Responds to AUC - total 3 times
7	05:11 - 09:20	The Dancing Kangaroo	R	T: Very good, move on to next piece now	FS or FT or FP?	??	??	Unclear feedback level. No FT.
8			F	Student plays next piece. C-B-A-G .. G is held too short duration.	/	/	/	
9			R	Teacher counts 1,2,3 pulse while student continues playing.	FP	PM	KCR	
10			R	Student verbally follow teacher's counting while playing immediately	/	/	/	
11			F	(interrupting student's playing) Teacher ask student what note that is on so	FP	CM	AUC	Could be PM here?
12			R	S: B	/	/	/	
13			F	T: no, it's C	FT	CM	KCR	
14			F	T: Repeat playing again	/	/	/	
15			R	After a few tries, student ask, S: How should I play it?	/	/	/	Responds to AUC with question
16			F	T: Play B note with third finger	FT	CM	KCR	
17			R	S: This one?	/	/	/	
18			F	T: Yes, start from beginning	FT	CM	KCR - AUC	Explain KCR before AUC (why this note?)
19			R	Student starts again from beginning, but makes mistakes again.	/	/	/	
20			F	(Teacher walks over to demonstrate) T: This is C, but this is B which you sh	FP + FT	CM	KCR	OK
21			R	Student repeats automatically.	/	/	/	Auto responds with AUC (Good or bad?)
22	09:21 - 14:50	Follow the leader	F + I	T: Yes now it's correct! Very Good, now let's move on	FT	/	KCR	
23			I	T: This is a new piece, can you try to sight read and play it for me	/	PM	ACU	Maybe not to use 'for me'
24			R	Student begins playing next piece in slow tempo, and finish	/	/	/	
25			F	T: Good, can you do it once again?	FT + FP?	PM	KCR + AUC	Unclear feedback level (why repeat again when it's good?)
26	14:51 - 29:23	lightly Row	I	Student repeats, and starts humming the tune while doing it more fluent in	/	/	/	Contradiction! Explain AUC!
27			R	Student repeats, and starts humming the tune while doing it more fluent in	FT or FS?	PM	KCR	Response to ACU: Student adds 'humming' assumes that he should do something more even though he is already correct. AUC should be preceded by clarification when student is already correct?
28			F	T: Here is one more new piece as well. Try it now.	/	PM	ACU	Unclear feedback level
29			R	Student starts playing (makes mistake at Bb, plays B instead)	FP (No FT?)	CM + PM	KCR	Try/ becomes ACU since it's used at beginning of each new piece every time, and repetition follows?
30			F	T: Remember to press Bb there	/	PM	ACU	FT comment missed. Student does not know why press Bb.
31			R	Student repeats a few times, making mistakes until it is played correctly.	/	/	/	Student goes into AUC mode; is unable to correct previous mistake (reflects ineffectiveness of previous feedback no. 28)
32			F	Student is unable to play both hands together properly, focuses on RH alone after a while. Continues playing B natural, not Bb.	FT	CM	KCR	Clear
33			R	T: No, it should be Bb! (Teacher plays and show student immediately)	/	/	/	Accidental note still wrong (reflects that feedback for that mistake note addressed?)
34			F	Student tries again and played it correctly, but uses wrong fingering.	FP + FT	PM + CM	KCR	Addresses feedback no. 28
35			R	T: Follow the fingering written in the book when you practice ok? It should be.. Teacher demonstrates	/	/	/	
36			F	Student continues to play on and finishes the piece.	FP	PM	ACU	
37			R	T: Ok, what about left hand, first note, where is it and what is the name of	/	/	/	
38			F	Student says the note and presses correctly F note	FT?	PM	??	Uses 'good' might be misleading as feedback on self? Use correct instead to show feedback on task or process.

LESSON ONE - STUDENT B

Date of lesson: 06.02.20
Duration of lesson 30 minutes

Repertoire worked on: Homework – *The pipers are coming. Once upon a time, wishing stor*
Material: John Thompson, Easiest piano course, Book 2

B1- No.	Time	Activity / Song	Type of Action (F - Feedback from teacher, I - Instruction from teacher, R - Response from student)	Words Used/Action (T - Teacher, S - Student)	Feedback level (FT, FP, FR, FS)	Feedback intention (CM - Corrective Measure; PM - Preventive Measure)	Feedback type (AUC - Answer until correct; KCR - Knowledge of Correct Response)	Analytical Notes for Improvement
1	00:00 - 09:24	The Pipers are Coming	/	Lesson started with student playing the first piece. Student plays rhythm wrongly - with additional rests after every bar.	/	/	/	
2			F	T: Your rhythm is wrong, do you know where and why?	FT + FP	CM - PM	KCR	Clear and good
3			R	Student points at right place but unable to explain why	/	/	/	
4			F	T: You shouldn't stop after every bar. Try again.	FP + FT?	CM	KCR - AUC	Need more explanation in feedback. Both 'You shouldn't stop and 'try again' are instructions, not explanation for the feedback.
5			R	Student repeats but makes same mistake.	/	/	/	
6			F	T: Stop, say the rhythm verbally only without playing	FP	CM	AUC	
7			R	(Student says correctly rhythm)	/	/	/	
8			F	T: Can you now add the right hand while saying the rhythm?	FP? FT?	CM	AUC	No feedback on task before moving on. Moving on to next task without confirming that previous task was correct.
9			R	Student makes same mistake upon trying	/	/	/	Student response was wrong, a result of lack of understanding that previous attempt was correct and the need to retain it and re-attempt in same way.
10			F	T: This is still not correct, can you try again?	FT	CM	KCR	Re-addressing the rhythm issue in no. 9
11			R	(Teacher tapping pulse) Student tries again.	FP	PM	KCR	Rhythm problem arise from problem with following pulse
12			R	Student unable to follow pulse.	/	/	/	
13			F	T: Can you now only say and play this rhythm - T-I-H-I-I (isolates part of the rhythm)	FP	CM	AUC	
14			R	Student says it correctly	/	/	/	
15			F	T: Correct, now add this part of the rhythm (points to the music sheet)	FT + FR?	CM	KCR + AUC	Teacher should add some link between getting the first part correct and how student can also get next part correct. Towards Feedback on self regulation
16			R	After several tries, student manage to get it.	/	/	/	
17			F	T: OK, let's repeat from beginning of piece now.	FT?	PM	KCR? AUC	No feedback on task before repeating
18			R	Student makes mistake of interrupting flow and rhythm by stopping after bar again but at different places	/	/	/	Student response was wrong again, reflecting the lack of FT after previous attempt
19			F	T: Why did you stop, are you waiting for something? Is there something between the bars that indicates for you to stop?	FP	PM	AUC	Feedback on task is missing again, before FP.
20			R	S: No	/	/	/	
21			F	T: Remember you shouldn't stop after every bar. Try again from beginning	FP	CM	AUC	
22			R	Student tries and make same mistake.	/	/	/	
23			F	T: Can you now listen to the pulse and follow it while you play this rhythm	FP, FT?	CM	AUC	Feedback on task missing again, before FP
24			R	Student tries again with teacher prompting together. Student gets it correct	FP	CM	KCR + AUC	Clear and good
25			F	T: Now it's correct, let's move on to next home work piece.	FT	PM	KCR	Gives FT only. Missing feedback on why and how this correct attempt can be retained. Difference between now and then? Encourage FRI
26	09:25 - 18:54	Once Upon a Time	R	Student plays the piece once	/	/	/	
27			F	T: Quite good. I need you now to improve on 2 things – first is the rhythm here, it is too short and the note is wrong here, ok?	FT	CM	KCR	FT is clear, without room for FR or FP
28			R	Student tries again promptly. Note is correct but rhythms is still wrong	/	/	/	Consequence of frequent AUC reflecting here
29			F	T: What is wrong with this rhythm? How many beat is this note?	FP	CM	AUC	No confirmation of correct FT on note
30			R	Student plays and says "TA-A"	/	/	/	
31			F	T: Correct, start from here again with just the left hand	FT	CM, PM?	KCR + AUC?	Contradiction again - correct but why repeat? Lack of explanation
32			R	Student repeats and plays correctly	/	/	/	
33			F	T: OK, now start again hands together from beginning	FT?	??	AUC	No feedback on task, no explanation for AUC action
34			R	Student starts correctly but made same rhythm mistake again	/	/	/	
35			F	(Interrupting playing) T: Stop! How did you count this just now? Take the right hand	FP	CM + PM	KCR? + AUC	FP is involved, good. Lack of FT before FP
36			R	Student plays R.H. and automatically read rhythm verbally at the same time	/	/	/	Positive consequence of CM reflected here. Encourage student for higher self Regulation

37			F	T: Correct, now try to speak the R.H. rhythm and play whole piece from beginning	FT + FP	CM	KCR + AUC	Clear and good
38				(Student repeats) S: I forgot to ... (Plays to demonstrate what he has forgot)	/	/	/	Positive consequence of CM reflected here. Encourage student for higher self Regulation
39		R	T: Yes, try again, don't forget this time.	FT + FR?	PM	KCR + AUC	Clarify that student has remembered - strengthen FR	
40		R	Student tries again and plays whole piece well.	/	/	/	/	
41		F	Ok, this is quite perfect now. You just have to practice the last two bars.	FT	PM	KCR + AUC	Lack of summary of learning to encourage FR	
42	18:55 - 29:35	/	Student plays once with many wrong rhythm and notes in playing	/	/	/	/	
43		F	T: How do you practice this piece?	FT? - FP	PM	??	/	Lack of FT before FP
44		R	S: I practice 5 times from the beginning to the end	/	/	/	/	
45		F	T: That's not how you should only practice.. Repeating alone doesn't make sure you get the right notes and rhythm. You must first make sure there's no wrong notes or rhythm before you repeat. When you practice, do you look at the paper? Do you make sure every note is correct?	FT + FP	CM + PM	KCR		Good example of FT - FP level questions. Spread out questions easier answer from student
46		R	S: Hmm.. Not really.	/	/	/	/	Lack of content in answer - reflects too much questions from teacher
47		F	T: Check the left hand now	FP	CM	AUC		
48		R	Student plays B although note is D	/	/	/	/	
49		F	T: where is this note on the piano? (points to sheet music)	FP	CM + PM			Lack of FT before FP
50		R	Student plays D on the piano	/	/	/	/	
51		F	T: Correct, so why do you press B then when you know it's D? Please check and make sure every note is correct when you are playing.	FT + FR	CM + PM	KCR		Negative FR , student reflects about what happened but since he doesn't know why, it is impossible to benefit from it.
52		R	Student plays again and notes are correct. But Rhythm is wrong	/	/	/	/	
53		F	T: Can you read out the rhythm only? No playing.	FP	CM	AUC		Lack of FT before FP, Uncertain of correct answer increases negative consequence of AUC
54		R	S: Ti-ti- ti- ti	/	/	/	/	
55		F	T: Yes, it is even. Can you repeat again?	FT + FR?				Stronger emphasis on student's correct answer might increase FR?
56		R	Student plays but still wrong	/	/	/	/	
57		F	T: No, you slowed down!	FT	CM	KCR		
58		F	Teacher demonstrates reading the rhythm and tapping the pulse. Continue	FP	PM	KCR		
59		I	you find the left hand note and tell me. Look at paper, look at piano, tell me the right note	/	PM	/	/	Strict but clear instruction
60		R	Student paused for a few seconds before answering the right note					
61		F	T: Why is it that you can find the correct notes now?	FT? FR	PM	/	/	Lack of FT straight to FR without acknowledging student's correct attempt creates negative FR?
62		R	S: I look properly	/	/	/	/	
63		F	T: At home you also need to look properly is that clear? If you don't look at it properly at home, you're going to play wrong notes in class also	FP + FR	PM	/	/	Similar negative FR without acknowledging student's correct attempt
64		F	T: I'll put a star at the wrong note, make sure you don't play the wrong note again when you practice again, ok? Continue	FR	PM	/	/	
65		R	Student continues to play last three bars of piece	/	/	/	/	
66		F	T: Notes are correct, something else is wrong	FT + FP	CM	KCR	/	Good example of FP
67		R	S: The rhythm..?	/	/	/	/	
68		R	Student automatically plays the part again slowly reading the rhythm aloud at the same time.					Positive consequence of CM reflected here -
69		F	T: Yes, you are missing one note, you did not start again on this G. (Points to score). So one more time.	FT + FP	CM	KCR + AUC	/	Good example of FT + FP
70		R	Student plays again from same place, and gets it correct now	/	/	/	/	
71		F	start again from beginning with the right notes and rhythm. Slow down please.	FT + FR + FP?	PM	KCR + AUC	/	FP could be emphasised as well if teacher explains how student able to play correctly
72		R	Student plays from beginning of piece.	/	/	/	/	
73		F	as the last lineB.J.	FT	CM	KCR	/	
74		F + I	with metronome. The whole piece needs to be same speed. So practice reading rhythm when playing and the speed should be .. [teacher hums melody while tapping pulse] .. about 70	FR + FP + FT	PM	/	/	A good example of FR + FP + FT = results without belonging to KCR or ACU feedback types

Date of lesson: 06.02.20
Duration of lesson 30 minutes

Repertoire worked on: Homework – The Bells Ring out, Sunrise, New piece – The Ballet dancer, Three blind mice.

Material: John Thompson, Easiest Piano course, Book 2

			Type of action (F - Feedback from teacher; I - Instruction from teacher; R - Response from student)	Words Used/action (T - Teacher, S - Student)	Feedback level (FT, FP, FR, FS)	Feedback intention (CM - Corrective Measure; PM - Preventive Measure)	Feedback type (AUC - Answer until correct; KCR - Knowledge of Correct Behaviour)	Analytical Notes for Improvement
Ct-No.	Time	Activity / Song						
1	00:00 - 00:21	On Susanna	F	T: Good, keep practicing and playing pieces that you have already finished	FP, FR + FS/FT?	PM	KCR	Instead of just 'Good', add 'well played'
2	02:22 - 07:30	Ten Little Indian Boys The Bells Ring Out	/	Student play piece once	/	/	/	
3			F	T: The rhythm is not quite correct here (points to bar 1). Could you try that?	FT, FP	CM	AUC	More FP as well after pointing out FT (i.e. give pulse?)
4			R	Student tries and still make mistake of playing the quarter notes too fast.	FT, FP	CM	AUC	More FP as well after pointing out FT (i.e. give pulse?)
5			F	T: Still not correct. I want you to read out the rhythm of the same bar.	/	/	/	
6			R	Student reads with the same rhythmic error.	FR	CM + PM	AUC	Good moment of FR
7			F	T: Do you remember how should TA rhythm be?	FR, FR	CM + PM	KCR	FR reinforce FP when student recalls the rhythm
8			/	Teacher starts reading, and prompts student to follow.	FP, FR	CM + PM	KCR	AUC after reinforcing with FR and FP increases the possibility of autonomous learning?
9			F	T: yes that's correct, now try it again yourself.	FT, FR	CM + PM	KCR, AUC	/
10			R	(Teacher gives pulse) and student gets rhythm right now.	/	/	/	
11			F	T: OK, let's read the rhythm out while you play hands together, slowly, follow.	FP, FR	PM	AUC	Taking more steps to get to treating problem = focusing more on FP even though the problem can be solved with FT
12			R	Teacher gives pulse and student starts, and is correct with the rhythm and	FP	/	/	After series of FP and FR --> CM --> FT "Good Job", elements of FS is hinted even though there is no direct correlation
13			F + I	T: Good job, remember to count rhythm out before you play and also together when you practice at home. Please repeat this homework again for next time. Let's move to next homework piece.	FT, FS, FR,	PM	AUC	
14	07:31 - 09:10	Sunrise	/	Student finished playing piece. She makes rhythm mistakes at bar 1, playing quarter notes too fast again.				
15			F	T: This is exactly same problem with the previous piece: The rhythm is not correct here and here. (bars with quarter notes). It is too fast. Can you	FR, FT	CM	KCR, AUC	
16			R	Student read rhythm and gets it correct the first time.	FT, FP	PM	KCR	Good reflective question
17			F	T: Now is correct, can you tell the difference?	/	/	/	
18			R	Student nods.	/	PM	/	
19			I	T: Now try again, playing this once more from beginning.	/	/	/	
20			R	Student plays correctly.	/	/	/	
21			F + I	T: OK, let's do it one more time and if it's good, we will carry on.	FT, FR	PM	KCR	Good reason to repeat
22			R	Student repeats and plays correctly again.	/	/	/	
23			I + F?	T: Let's move on to a new piece now.	FT?	/	??	Lack of acknowledgement of good playing/effort
24	09:11 - 17:15	The Ballet Dancer	I	T: This is our new piece, let's start by finding the starting position.	/	PM	/	
25			R	Student finds starting position.	/	/	/	
26			I	T: OK, what does this symbol means? (points to key signature with Bb) Do you	/	/	/	
27			R	S: Must play black key! (points to F#).	/	/	/	
28			F	T: No, this is F# you pointing. Here we play Bb. (points to Bb) So all B in this piece must be played Bb in both hands, understand?	FT, FP	CM + PM	KCR	
29			I	T: how many count is this piece? (points to time signature)	/	/	/	
30			R	S: 3 counts	/	/	/	
31			F	T: Good. Now, let's try playing this slowly from beginning.	FT, FR	PM	KCR	More specific FT could be given instead of just 'Good'
32			R	Student begins playing. Played some wrong notes on left hand but continued to play slowly until bar 9 when an Eb appears.	/	/	/	
33			F	Teacher gives some guidance to press Eb	FT	CM	KCR	
34			R	Student plays on but forgets the Bb on left hand.	/	/	/	
35			F	T: Remember the Bb on the left hand here.. All B needs to be flattened because it is indicated in the beginning. Let's try from here with the Eb.	FP, FT	CM + PM	KCR	
36			R	Student repeats from place with Eb, plays it correctly, but added extra Gb.	FT, FP	CM	KCR	
37			F	T: G there is no flat. Where is G? Yes, continue.	/	/	/	
38			R	Student continues playing until end but forgets Bb again at second last bar	FP, FT?	CM	AUC	Teacher should mention "You forgot Bb" to give clear FT
39			R	T: What note is this? (Pointing to Bb in left hand)	/	/	/	
40			R	S: B..	/	/	/	
41			F	T: Only B? What did I say just now? It must become...? Play the right note.	FT, FP	CM	AUC	Student doesn't know probably what is correct or wrong because of lack of FT in previous feedback
42			R	Student still plays wrong note..	/	/	/	Add FR to FP --> e.g. remember you got it correct before. Encourage FR to increase leading towards positive AUC --> independent learning
43			F	T: OK, please repeat what I say about all Bs in this piece.. It must become?	FP	CM + PM	AUC	

44			R	S: This black note.	/	/	/	
45			F	T: yes, so the correct note now should be? Play the correct note.	FT	CM	KCR	
46			R	Student plays correct note.	/	/	/	
47			I + F	T: Yes, remember this, ok?	FT	PM	KCR	The relationship between conclusive FT and further instruction? When or how does further instruction motivates student?
48			R	Student plays correct note, but make mistake on last note in right hand.	/	/	/	
49			F	T: Wrong, what note should it be?	FT	CM	AUC	
50			R	Student tries and plays correctly.	/	/	/	
51			I + F?	T: Ok, what does this curved line means (Tie)?	FT?	/	??	Lack of FT before moving on to next task
52			R	S: Flat..	/	/	/	
53			F	T: No, not flat. What should this line mean?	FT	CM	AUC	
54			R	S: Together?				
55			F	T: Not really, it means holding on, without playing again. No need to play but must hold on the counts. Try again the last line, remember all the flat notes, ok?	FT	CM		Some positive FS after multiple wrong tries -> 'Not really, but good effort/try... it should be.'
56			R	Student tries again, plays all correct notes. But rhythm is not always same d/.	/	/	/	
57			F	T: Try again.	FT?	CM?	AUC	Lack of FT before repetition
58			R	Student tries again and correct.	/	/	/	
59			F	T: Press the last note again, and look at your own hands.	FT?	PM	/	Lack of FT before next task
60			R	Student press and look at hands.	/	/	/	
61			F	T: What problem do you see? Your fingers are not curved. Remember to curve fingers when playing piano. And rhythm must be consistent. (TA-TA-TA), not saying it too fast like.. (TA1TA1A). Ok?	FT	CM + PM	KCR	
62			/	T: Later I will record this for you to refer in your practicing. Next week there is no class, so we will have one more new piece for you to practice.	/	PM	s	
63	17:16 - 29:20	Three Blind Mice	I	T: what does this represent? (Points to F# in key signature), do you remember? Make a guess... All F becomes?	FR	PM	AUC	
64			R	S: Bb...				
65			F	T: not Bb but F#; Bb looks like this (shows previous page), but this is F# ok?	FT + FR	CM	KCR	Reference to previous study material increases FR
66			I	T: How does the first note begin? Left hand right? Start sight reading it slow	/	/	AUC	Giving direct feedback during response increases FR during FT since there is a good balance of KCR in midst of uncertainty
67			R + F	Student tries sight reading the piece from beginning to end. (Teacher encourages at background occasionally prompting the pulse and rhythm on long notes)	FT + FR	CM + PM	KCR + AUC?	
68			R	Student plays wrong F natural instead of F#.	/	/	/	Prompting with reference to previous knowledge of student increases FR
69			F	"Remember F needs to..?" Teacher continues to follow playing until end of	FR	CM + PM		Reassuring student that they know after attempt increases FR?
70			F	T: Good work, now you know how to play this piece correctly. And you just need to work on it at home.	FT + FS + FR	PM	KCR	
71			R	S: OK!	/	/	/	
72			I	Do you need to play this? (pointing to tie note)	/	/	/	
73			R	S: No Need	/	/	/	
74			F	T: That's correct, good.	FT	/	KCR	
75			I	T: How many counts is this piece?	/	PM	AUC	
76			R	S: 2 counts	/	/	/	
77			F	T: Why is it two counts?	FP + FR	CM + PM	AUC	Asking question to correct question focuses to FP and increases FR
78			R	S: It reads in the front...	/	/	/	
79			F	T: Where? Show me..	FP + FP	CM	AUC	
79			F	S: Three counts.	/	/	/	
79			F	T: Yes, now is correct because the top number is 3 counts right.. so you can FT	FT	PM	KCR	

LESSON TWO - STUDENT A

ANALYSES OF FEEDBACK INTERVENTIONS ACCORDING TO FEEDBACK LEVEL, INTENTION & TYPES - PHASE TWO

Date of lesson: 11.02.20
Duration of lesson 30 minutes

Feedback Type - From students' perspective?

Repertoire worked on: Homework - Lightly row, Serenade, Pipers are coming, New Pieces – Once upon a time

Material: John Thompson, Easiest piano course, Book 2

KCR - Teacher demonstration/ teacher gives answer
AUC - Teacher asks student to repeat without giving answer, i.e. "Please try again"

A2- No.	Time	Activity / Song	Type of Action (F - Feedback from teacher; I - Instruction from teacher; R - Response from student)	Words Used/Action (T - Teacher; S - Student)	Feedback level (FT, FP, FR, FS)	Feedback intention (CM - Corrective Measure; PM - Preventive Measure)	Feedback Type (AUC - Answer until correct; KCR - Knowledge of Correct Response)
1	00:00 – 05:42	Revision	I	T: Let's begin with playing some old pieces from previous week. Which one have you been practicing at home besides the homework I gave you?	/	/	/
2			R	S: I've practiced this, this (flipping page) and this.	/	/	/
3			I	T: Anything else? Did you practice those with stars?	/	/	/
4			R	S: Not really.	/	/	/
5			F	T: Do you know why I ask you to practice those with stars? Because those with stars means you played them very well in the past. When you continue to practice them at home, you won't forget and will play even better and more confident next time. It will also help you remember what you have played well before. So I hope you can practice them freely at home during the week. OK?	FR	PM	/
6			R	S: Ok	/	/	/
7		Lightly Row	I	T: Now let's listen to last week's homework that was before winter holiday – lightly row. Seat properly first before you start playing...	FP + FR	PM	/
8			R	Student start playing, but made mistake on first note.	/	/	/
9			R	S: (Automatically) I played wrongly, let me try again.	/	/	/
10			R	Student start again but made a slip again after 2 bars.	/	/	/
11			R	S: I made another mistake.	/	/	/
12			F	T: It's alright..	FT, FR	/	AUC
13			R	S: Let me try again. (student start playing for third time and finishes piece)	/	/	/
14			F	T: Good... you played well. Why did I say it was good, what do you think?	FT, FR, FP	PM	KCR
15			R	S: Rhythm was correct, and...	FP, FR	/	KCR
16				T: Besides correct rhythm?	FT	PM	
17			R	S: and ... those places which I made mistakes last lesson..	/	/	KCR
18			I	T: Yes, are you still making those mistakes?	FT	/	
19			R	S: No more.	/	/	KCR
20			F	T: Yes, that's right. That's why I commented that you played well. Then if you played wrong sometimes accidentally, it's alright. You can just correct it, don't have to stop or restart again ok.	FT + FP	PM	KCR
21			R	S: Understand	/	/	/
22			F + I	T: Then before you start, you can check your starting position on the piano. Look carefully before you start then you won't be wrong, understand?	FP	PM	KCR
23			R	S: Yes.	/	/	/
24			I	T: Now, let's try once again. For you to try to wait before you start – try to play once thru without mistake, if you do make a mistake, don't stop or repeat, carry on, ok? Just once more. Get ready..	/	PM	AUC
25			R	Student start playing in slightly slower tempo and completes piece without single mistake or stopping.	/	/	/

44		R	S. Quite ok.				
45		I	T: Does it sound nice?				
46		R	S. Yes.				
47		F	T: When we played together, I added the right hand. When you played wrong note just now, because we were playing together, when you stopped, I had to stop as well. So especially when playing together, if you play wrongly it is ok, just play the next correct note, and it won't affect the flow in the music. Would you like to repeat once more together?				
48		R	S. Let's try again together.	/		CM + PM	KCR - AUC
49		F + I	T: Right. Now when we play last time together, remember also to curve especially your 5 th finger. I will let you know why you must curve your fingers later. Let's play first, 1,2,3,4..	FP		CM	KCR
50		R	Teacher and student play together, successfully until end of piece.				
51		F	T: Very well played. Now, when you curve your fingers while playing, how did it feel? Was it difficult to play?	FT, FR		PM	KCR
52		R	S. Ok, not too difficult.	FR		/	/
53		F	T: Now, why curve? Because when you play with curve fingers, you utilize finger muscle, not muscle from whole arm or hands. When you develop more strength in your fingers, you can play more difficult pieces in the future. Do you understand?			PM	KCR
54		R	S. Yes.				
55		F	T: Ok, now I will put the star now. What does it mean after putting the star symbol?	FR, FT		PM	KCR
56		R	S. Played well and I suppose to revise it at home.	/		/	/
57		I	T: Come, let's do the next piece. Pipers are coming.				
58	10-20 - 18:33	R	Student starts, but played wrong note.				
59		F	T: Find the starting position first	FP, FT?		PM	AUC
60		R	Student starts playing piece correctly once through.	/		/	/
61		F + I	T: You played well. You played correctly rhythm, notes. Now we play once again, and try not push too much with your right hand when you play. Relax and play it lighter. Ready?	FT		CM	KCR - AUC
62		R	Student tries playing with lighter right hand. Started slower tempo.. and some notes missing after a while, stop and tried again. Successfully played through softer in general.				
63		I + F?	T: Ok, when you listen to what you just played, how was it different from the first time you played it?	FP, FR, FT?		PM	AUC
64		R	S. The second time was lighter.	/		/	/
65		F	T: Yes, which one do you prefer? The 1 st or 2 nd time?	FT		PM	AUC
66		R	S. The second time.	FR		/	
67		F + I	T: Ok, then each time we play next time, we try our best to play do way that you like the sound to be ok? Now let's try it once more this 'lighter' version. Find the starting position.	FP, FR		PM	KCR + AUC
68		R	Student starts first chord but almost without sound..				
69			S: This is too soft..	FP (Self)			
70		F	T: Yes, that's correct, too soft and there won't be sound.	FT		/	KCR
71		R	Student tries again, and after a while sound wasn't produced again.				
72			S. There isn't sound again..	/		/	/
73		F	T: Yes, then you should feel the piano, and how much is needed to make a sound then use that much strength only..	FP		PM	KCR
74		R	Student tries again and there was more sound..				
75		F	T: That's right.	FT		/	KCR - AUC
76		R	Student continues playing. Stopped once again when there is no sound. Teacher did not comment anything. After a few seconds of silence, student tries again. Student continues playing. Same thing happened again. Student stopped, but teacher did not give any instructions.				
77		F	Good, the sound you made was good. And the way you played and tried was good too. There was no rhythm problem. But I'm not sure if you've noticed, the speed you played became much slower don't you think?	FT, FP, FR			

			T: Excellent, you played all correct. Now that we have done this piece well, I will put a star sign on your paper. It represents that you have played the piece excellent and you have to do something at home do you remember?				
26		F + I		FT	PM		KCR
27			S: Revise it at home	/	/		/
28		F	T: Yes, revise at home ok? Because you might forget if you don't revise it.	FT	PM		KCR
29		R	T: Next piece now, Serenade.				
30	05:43 - 10:19	Serenade	Student finishes playing whole piece, mostly correct.	/	/		/
31		F	T: You played correctly. Now let's do it together ok? Just now you played your own part and do you see the teacher's part here?	FT			KCR
32		R	S: Huh?				
33		I	T: Which hand did you use to play just now?				
34		R	S: Left hand				
35		I	T: Yes! Left hand is it melody?				
36		R	S: Yes.				
37		I	T: Do you see anything on the right hand part?				
38		R	S: No.				
39		I	T: Yes, right hand is just rests right? Because right hand is supposed to be played by teacher. Now you repeat playing the left hand part and I will play the right hand. Let's do it together at the count of 4.. 1,2,3,4..	/	/		AUC
40		R	Student and teacher start playing. After 2 bars, student makes a slip, and stopped.	/	/		/
41		F	T: It's ok, let's start from where we made mistake, here.	FT	CM		AUC
42		R	Student and teacher continues playing and finishes playing whole piece.	/	/		/
43		F	T: You played very good, what do you think?	FT + FR	/		KCR
44		R	S: Quite ok.				
45		I	T: Does it sound nice?				
46		R	S: Yes.				
47		F	T: When we played together, I added the right hand. When you played wrong note just now, because we were playing together, when you stopped, I had to stop as well. So especially when playing together, if you play wrongly it is ok, just play the next correct note, and it won't affect the flow in the music. Would you like to repeat once more together?	FP	CM + PM		KCR - AUC
48		R	S: Let's try again together.	/	/		/
49		F + I	T: Right. Now when we play last time together, remember also to curve especially your 5 th finger. I will let you know why you must curve your fingers later. Let's play first, 1,2,3,4..	FP	CM		KCR
50		R	Teacher and student play together, successfully until end of piece.				
51		F	T: Very well played. Now, when you curve your fingers while playing, how did it feel? Was it difficult to play?	FT, FR	PM		KCR
52		R	S: Ok, not too difficult.	FR	/		/
53		F	T: Now, why curve? Because when you play with curve fingers, you utilize finger muscle, not muscle from whole arm or hands. When you develop more strength in your fingers, you can play more difficult pieces in the future. Do you understand?		PM		KCR
54		R	S: Yes.				
55		F	T: Ok, now I will put the star now. What does it mean after putting the star symbol?	FR, FT	PM		KCR
56		R	S: Played well and I suppose to revise it at home.	/	/		/
57		I	T: Come, let's do the next piece. Pipers are coming.				
58	10:20 - 18:33	Pipers are Coming	Student starts, but played wrong note.	FP, FT?	PM		AUC
59		F	T: Find the starting position first.	/	/		/
60		R	Student starts playing piece correctly once through.				
61		F + I	T: You played well. You played correctly rhythm, notes. Now we play once again, and try not push too much with your right hand when you play, relax and play it lighter. Ready?	FT	CM		KCR - AUC
62		R	Student tries playing with lighter right hand. Started slower tempo.. and some notes missing after a while, stop and tried again. Successfully played through softer in general.				
63		I + F?	T: Ok, when you listen to what you just played, how was it different from the first time you played it?	FP, FR, FT?	PM		AUC
64		R	S: The second time was lighter.	/	/		/
65		F	T: Yes, which one do you prefer? The 1 st or 2 nd time?	FT	PM		AUC
66		R	S: The second time.	FR	/		/
67		F + I	T: Ok, then each time we play next time, we try our best to play do way that you like the sound to be ok? Now let's try it once more this 'lighter' version. Find the starting position.	FP, FR	PM		KCR + AUC
68		R	Student starts first chord but almost without sound.				
69			S: This is too soft..	FP (Self)			
70		F	T: Yes, that's correct, too soft and there won't be sound..	FT	/		KCR
71		R	Student tries again, and after a while sound wasn't produced again.				
72			S: There isn't sound again..	/	/		/

LESSON TWO- STUDENT B

Date of lesson: 13.02.20

Duration of lesson 30 minutes

Repertoire worked on: Homework – Maypole Dance, Little Bo-beep, Theme from New World Symphony; New: Skip to my Lou

Material: John Thompson, Easiest piano course, Book 2

B2- No.	Time	Activity / Song	Type of Action (F - Feedback from teacher; I - Instruction from teacher; R - Response from student)	Words Used/Action (T - teacher; S - Student)	Feedback level (FT, FP, FS)	Feedback intention (CM - Corrective Measure; PM - Preventive Measure)	Feedback Type (AUC - Answer until correct; KCR - Knowledge of Correct Response)
1	00:00 - 03:10	Maypole Dance	I	T: Ok, let's start with last week's homework.	/	/	/
2			R	S: Student plays and finish piece (reading both notes and rhythm)	/	/	/
3			F + I	T: Very good, you played well. You are reading both notes and rhythm, can you choose only one to read? Either 'Ta or G, which one?	FT, FP	/	KCR
4			R	S: G!	/	/	/
5			I	T: Ok so read only notes, not the rhythm ok? Go.	/	/	/
6			R	S: Student plays again and read only notes.	/	/	/
7			F + I	T: Good, very well played. Now we'll put a sticker on this page, 'I'll put it here ok? Do you know what it means? (student quiet). It means this piece has been played very well, and I would like you to continue to play this piece at home so that it will always sound very good alright? Let's go on to the next piece, Little Bo-Beep.	FT, FR	PM	KCR, AUC
8	03:11 - 10:45	Little Bo Beep	R	S: Let me try! (plays and read rhythm again while playing and finishes piece)	/	/	/
9			F	T: Alright! Sounds nice. Remember what I told you about just now? That you should only either read rhythm or play notes?	FT, FR	CM?	AUC
10			R	S: Yes, (starts playing again now only reading notes)	/	/	/
11			F	T: Yes, now you sound even better, more accurate rhythm. The reason why I ask you to read either one is because you need more time to react with saying both rhythm and notes so it affects your playing. The first time the rhythm was a bit affected by hesitation although I know you knew what the correct rhythm was and wanted to play it. So now when you choose only notes, then there is no more hesitation to the playing.	FT, FR	PM	KCR
12			I	T: So now, there is no mistake in rhythm or notes, and we will try to make it sound more 'singing'. Do you see this line here? What do you think this curve line means?	/	/	AUC
13			R	S: Join together?	/	/	/
14			F + I	T: Yes, it is called slur and I like to refer this as a 'rainbow'. So nothing breaks in between the rainbow, and rainbow is very colourful and beautiful, so you must imitate the colours with your sound. If you break the notes inside the rainbow, then the sound breaks, and it doesn't look like rainbow anymore, so no breaks in between the notes under the rainbow. Do you understand? Let's try again and see if you understand what I mean.	FT	PM	KCR
15			R	S: OK! (Student tries playing again, while reading notes, sometimes able to play smoothly, sometimes not)	/	/	/
16			F	T: Good job, to make it sound like a rainbow, you have to join the notes with fingers, meaning hold down your fingers longer, and make sure there's no gap in the sound.	FT, FP	CM	KCR
17			R	S: Student tries again (Stops and repeats from beginning a few times automatically) and finishes piece	FT (Self)	/	AUC
18			F	T: Good, now this sounds better! I want you to remember when you practice at home: what should you do when you see the rainbow?	FT, FR	PM	KCR
19			R	S: yes, no breaks!	/	/	/
20			F + I	T: That's correct, no breaks. Next time, I want to hear this again without breaks at these places.. Now this was also last week's homework – The Skater.	FT	PM	KCR, AUC
21	10:46 - 19:38	Theme from New World Symphony	R	S: Should I play it?	/	/	/
22			F	T: Yes please when you're ready	/	/	/
23			R	Starts to play the piece but makes mistakes while saying notes, started and stopped a few times. Tries to finish piece, makes multiple mistakes but teacher did not stop playing until student finishes playing	FT (Self)	/	/
24			F	T: Now take note, this note that you play here (points to score) this note was not correct. This note should be teacher sings out correct note and melody! Ok, you try.	FT	CM	KCR - AUC
25			F?	S: Student say notes and play again but rhythm was wrong	/	/	/
26			R	T: Now what's the rhythm? (Teacher taps pulse and sings melody vocalising notes)	FT?	CM	KCR
27			R	S: Student repeats again, with correct rhythm but a bit shaky	/	/	/

28		F + I	T: Yes, this is three counts here. Or you can say the rhythm instead of the notes instead. (Teacher vocalise rhythm while playing notes) Can you say the rhythm instead?	FT	CM	KCR
29		R	S: Student says rhythm while playing, makes mistake	/	/	/
30		F + I	T: No, (teacher sings again melody vocalizing rhythm) once again properly	FT	CM	KCR
31		R	S: Student repeats, but makes a mistake with playing	/	/	/
32		F + I	T: Once more (gives pulse) ready go!	FT?	/	AUC
33		R	S: Student plays while saying rhythm but mistake not solved	/	/	/
34		F	T: Teacher keeps silent	FT?	/	AUC
35		R	S: Student tries again automatically after a few seconds.	/	/	/
36		F + I	T: Correct now, let's do it one more time so that you remember it.	FT	PM	KCR - AUC
37		R	S: Student starts again but makes mistake with rhythm.	/	/	/
38		F + I	T: Ok, there is still mistake sometimes, your eyes need to follow the music when you play, I will point while you play, your eyes follow it and try to play correct rhythm. Let's do again.	FT	CM, PM	KCR - AUC
39		R	S: Student plays while saying rhythm (teacher troubleshooting occasionally and continues from where mistake takes place)	FP	PM	KCR - AUC
40		F	T: This is 8 counts, Ta-A-A-A-A-A-A-A	/	/	/
41		R	S: I know! 4 + 4 makes 8	/	/	/
42		F + I	T: Yes good. Now continue.	FT	/	KCR
43		R	S: Student continues reading rhythm while playing	/	/	/
44		F + I	T: Good, now it's correct. So next week I'd like you to repeat this piece, read the rhythm out like this while playing and try not to break the phrase within each rainbow ok?	FT	PM	KCR
45		R	S: OK!	/	/	/
46		F	T: Good.	/	/	/
47	19:36 - 29:30	I	T: OK let's try to learn this next piece as homework for this week. Can we try?	/	/	/
48		R	S: Student reads slowly notes while playing for first time, makes some mistakes	/	/	/
49		F	T: G E E... (teacher steps in to give correct notes)	FT	CM	KCR
50		R	S: (Stops playing).. I will try again from beginning more carefully, and try not to play wrong notes.	/	/	AUC
51		F	T: You're doing fine, we can try once more from beginning.	FT	/	KCR - AUC
52		R	S: Student repeats reading from beginning (makes consecutively some mistakes)	/	/	/
53		F	T: Uh.. this is not E, what is this? Is this the same as this one?	FT	CM	KCR
54		R	S: D?	/	/	/
55		I	T: So this is also?	/	/	/
56		R	S: (Student tries to sing another note name and play)	/	/	/
57		F + I	T: Correct.. Go on.	FT	CM	KCR
58		R	S: (student continues to say names and play) finishes whole piece	/	/	/
59		F + I	T: Ok, well done! Now you playing correctly, so practice this piece the same way at home. Would you like to repeat it again same thing to make sure you know how to do the same at home?	FT, FR	PM	KCR - AUC
60		R	S: OK! (Student repeats same way and finishes piece)	/	/	/
61		F + I	T: Great, so this week we have 1 new piece for home work and the rest of the homework is to practice those without the stars. What is the meaning of the star again?	FR	PM	/
62		R	S: Means I'm very.. I played very well of this.	/	/	/
63		F + I	T: Yes, and then it means when you go home, you remind yourself how well you have done and do it again everyday, understand?	FT, FR	PM	KCR - AUC
64		R	S: Yes.	/	/	/
65		I	T: Alright, well done, we're finished for today. Let's continue next week. Have a nice week ahead!	/	/	/
			[END]			

78			R	S: Yes.. Is it because I played wrong note?	FR?			
79			F	T: No, not because you played wrong note. It's the speed, that whole piece became slower now.	FT	CM		KCR
80			R	S: Ok.				
81			F + I	T: Now, try to play light but not slow down ok? This is very important. Let's try again. The speed should be (teacher singing melody and tapping pulse – 1a, 1b-1i, 1i-1i) Ready, start..	FP			
82			R	Student plays with teacher humming rhythm occasionally. Student finishes playing successfully	FP	PM		AUC - KCR
83			F	T: That's right, now the speed is much better and it is still light. When you go home and practice now, remember these two things. Lighter, no pushing or hitting and speed don't change, ok? We'll listen to this during next lesson.				
84			I	T: Ok, let's now move on to learn new piece. Once upon a time.	FT, FR	PM		KCR
85	18:34 - 28:31	Once upon a time	R	S: What does this mean? (Pointing to the new natural sign on the score)				
86			F	T: This symbol is called natural. It means originally there is a sharp or flat but now it is back to...				
87			R	S: Here? (Points to F#)				KCR
88			F	T: Yes, and now there is this natural sign, what do you think it becomes?	FT			
89			R	S: Here? (Points to F natural)				
90			F	T: Yes, that's right. It becomes the white key again from the black key. This applies to both right and left hand.	FT	PM		KCR
91			I	T: Alright, let's find the starting position of this piece.				
92			R	S: Here? (Student tries to play piece)				
93			F	T: Yes, so far it's correct. It's getting difficult to play hands together for new piece, do you remember what I said about making it easier when learning new piece?	FT, FP, FR	PM		KCR
94			R	S: Separate hands				
95			F	T: Yes, separate hands. So which hand do you want to play first?	FT			KCR
96			R	S: I play right hand first.				
97			I	T: Ok, play the first 4 bars with right hand only				
98			R	Student start playing without mistakes. And manages to play until the end without mistake but with hesitation.				
99			F	T: That's correct. Do you still remember what should not happen between bars?	FT + FP	CM		KCR
100			R	S: No gap or waiting.				
101			F	T: Yes, so you should practice until there is no gap between the bars during this coming week. Let's try again now what you just played, with right hand again.	FT	PM		KCR - AUC
102			R	Student tries again, got stuck at the F# note.				
103			F	T: This one is to be played with 4 th finger. Let's try again from the second line here.	FT	CM		KCR - AUC
104			R	Student start playing again. Now with correct fingering and notes.				
105			F + I	T: Correct. Let's look at left hand now.	FT			
106			R	Student speaking inaudibly while playing left hand, figuring out notes on his own. Teacher give occasional hints at the side.	/	/		AUC (Self)
107			F	T: Yes, keep going..	FT	PM		KCR
108			R	Student continue to 'discuss with himself' while playing rest of left hand notes.	/	/		AUC (Self)
109			F	T: Good try, let's do it once again left hand to be more familiar with it before you practice it at home.	FT	PM		KCR
110			R	Student repeats once more but still has many hesitation with notes.	/	/		/
111			I	T: What note should that be?	FP + FT?	CM		AUC
112			R	Student plays correct note and continues to play rest of piece.	/	/		/
				[End]				

LESSON TWO - STUDENT C

Date of lesson: 13.02.20

Duration of lesson: 30 minutes

Repertoire worked on: Homework – The bells ring out, The ballet dancer, Three blind mice, the dancing kangaroo, New piece: Follow the leader

Material: John Thompson, Easiest piano course, Book 2

C2- No.	Time	Activity / Song	Type of Action (F - Feedback from teacher; I - Instruction from teacher; R - Response from student)	Words Used/Action (T - Teacher; S - Student)	Feedback level (FT, FP, FR, FS)	Feedback intention (CM - Corrective Measure; PM - Preventive Measure)	Feedback Type (AUC - Answer until correct; KCR - Knowledge of Correct Response)
1	00:00 - 02:30	Revision	I	T: OK, let's start. How was last week's practicing at home? Let's start with a piece you got star before ok? This one.	FR	PM	/
2			R	S: Student started playing and finishes piece	/	/	/
3			R	T: You played very well, all correct. Let's choose one more piece. This one.. Trombone player	FT (FR?)	/ (PM?)	KCR
4			R	S: Student started playing and finishes piece	/	/	/
5			R	T: Played very well as well. Would you like to play one more piece with star? Which one?	FT (FR?)	/ (PM?)	KCR
6			R	Student nods and points to ten little indian piece	/	/	/
7			I	T: Sure, this one?			
8			R	S: Student started playing and finishes piece			
9			F + I	T: Good, you played well. Now let's move on to last week's homework. There's not yet star but if you play it well, we will put a star there.	FT	/	KCR
10	02:31 - 05:05	The bells ring out	R	S: Student start playing the piece and finishes.	/	/	/
11			F + I	T: Now.. this place, is it the same as here? (Teacher sings out rhythm and pitch). Here the rhythm is not quite correct. Let's start from this part. Go.	FT, FP	CM	KCR, AUC
12			R	S: Student start playing and makes mistake (Stop and tries to corrects herself)	FP (Self)	/	/
13			F	T: Yes, it's wrong, must play the F#, let's try again.	FT	CM	KCR
14			R	S: Student start again and plays correctly this time. (Teacher gives pulse and counts rhythm)	FP	PM	KCR
15			F + I	T: Good, now it's correct. Shall we try once again from beginning and if it's correct now, we will put a star on it.	FT	PM	KCR, AUC
16			R	S: Student start playing and finishes without any mistake.	/	/	/
17			F	T: Yes, you played very well. All correct. So after you practice new pieces at home, you can get it correct easier in class and we can put a star to the piece then. Any places that not played correctly in class, you have to remember it and play practice until correct at home, understand? Let's move on now to the other homework piece, the ballet dancer.	FT, FR	PM	KCR, AUC
18	05:06 - 12:05	The ballet dancer	R	S: Student starts playing piece	/	/	/
19			F	T: OK, there are two places that are not correct when you played. Firstly, you stop after every bar. You should not stop, but continue playing in groups of three. Secondly, you also forgot this.. (points to score) what is this? (pause for a while)... Bb right?	FT, FP	CM	KCR
20			R	S: Yes	/	/	/
21			I	T: Start again from the beginning now.	/	CM	AUC
22			R	S: Starts playing. Bb is played now but still stops after each bar. (Teacher interrupts)	/	/	/
23			F + I	T: OK, please stop. Do you remember what I told you about not stopping after each bar? Can you repeat that to me?	FT? + FR	CM	AUC
24			R	S: Do not stop and play separately after each bar..	/	/	/
25			F	T: Yes, that means you cannot stop after each bar.	FT	PM	KCR
26			R	S: Student tries again, but still stops after every bar.	/	/	/
27			I	T: OK, listen to yourself, are you still stopping?	FT? + FT	CM	AUC
28			R	S: Yes..	/	/	/
29			I	T: How do you not stop then?	FP	CM	AUC
30			R	S: Not sure...	/	/	/
31			I	T: Play slower (teacher hums and sings rhythm of melody)...	FP	CM	KCR
32			R	S: Student starts playing from beginning of piece, with good constant pulse but forgets Bb	/	/	/
33			F	T: OK, wait, now you didn't stop after each bar but you forgot Bb. Where is Bb?	FT	CM	KCR, AUC
34			F	S: here (Points to score)	/	/	/
35			F	T: Yes, at left hand. Please don't forget when you play it. Try again.	FT	CM	KCR
36			R	S: Student starts again. Forgets Bb again...	/	/	/
37			F	T: You forgot Bb again...	FT	CM	KCR
38			R	S: Student plays again but wrong starting note	/	/	/
39			F + I	T: OK, let's separate hands to practice. This is because you played wrongly too many times, let's make it easier now. Left hand first..	/	CM	AUC
40			R	S: Student plays left hand alone (teacher vocalizing pulse). Plays correctly	FP	PM	KCR
41			F	T: OK, now right hand only.	FT?	PM	AUC
42			R	S: Student plays right hand only.. Stops after every bar.	/	/	/

43		F	T: Is it suppose to stop after every bar? Please try again	FT?	CM	AUC
44		R	S: Student plays again, but still stops	/	/	/
45		F	T: Now say the rhythm while playing right hand.	/	CM	AUC
46		R	S: Student say and play and gets it correct after a few tries.	/	/	/
47		F + I	T: OK? Now say the rhythm of R.H. and play hands together.	FT	PM	KCR
48		R	S: Student starts playing, mostly correct until after middle part, in groups of 3 again.	/	/	/
49		F + I	T: No, you are playing it wrong again. Play and say the rhythm at same time. (Teacher gives pulse)	FT	CM	AUC
50		R	S: Student plays on, and now correct under teacher's guidance.	/	/	/
51		F + I	T: OK, let's repeat this from beginning now with correct notes and rhythm.	FT?	PM	KCR?, AUC
52		R	S: Student plays piece, forgets Bb	/	/	/
53		F	T: What did you forget?	/	CM	AUC
54		R	S: Bb	/	/	/
55		F + I	T: Yes, start again without forgetting Bb	FT	CM	KCR, AUC
56		R	S: Student begins again. (Teacher joins in to occasionally the rhythm and singing melody). Plays correctly	FP	PM	/
57		F	T: OK? Is it clear?	FT?	/	/
58		R	S: Yes.	/	/	/
59		I	T: So what must you take note when you practice this piece at home this coming week? Rememebel	/	PM	/
60		R	S: Pulse..	/	/	/
61		I	T: What about pulse?	/	PM	/
62		R	S: Cannot stop after each bar	/	/	/
63		I	T: And what else? (Long pause) Bb right?	FT?	PM	KCR
64		R	S: Yes.	/	/	/
65		I	T: OK, next piece.	/	/	/
66	12:06 - 20:18	R	Student starts and finish piece	/	/	/
67		F + I	T: OK, I would need you to play again because there are a few places with mistakes. First, every bar is stopping slightly. Can you not stop? Let's do it again.	FT	CM	KCR, AUC
68		R	Student plays again from beginning. Stops again between bars after some time..	/	/	/
69		F + I	T: This place you stop again after the bar. (Starts singing the correct rhythm of melody without stopping). Start from here	FT	CM	KCR, AUC
70		R	Student starts playing with teacher humming melody at the background	FT?	?	AUC
71		I	T: Try again.	/	/	/
72		R	S: Student starts playing from beginning. Still stops after every bar.	/	/	/
73		F + I	T: OK, perhaps your Right hand rhythm you are not too sure. Start from here, right hand only.	FT	CM	KCR, AUC
74		R	Student starts playing with right hand only	/	/	/
75		I	T: Speak the rhythm as well please when you are playing	/	CM	AUC
76		R	Student plays and speaks rhythm slowly..	/	/	/
77		F	T: Not quite, listen to the pulse.. [Teacher gives correct pulse and tempo by clapping]	FT	CM	KCR
78		R	Student follows and teacher support with saying the rhythm of the melody.	FP	CM	KCR, AUC
79		F? + I	T: OK let's do once more now without my help.	/	PM	AUC
80		R	Student starts playing and saying rhythm, however still stopping between bars	/	/	/
81		F + I	T: OK, I think maybe you are not familiar with the rhythm or notes. Let's do it again. (Teacher vocalizes rhythm + melody of beginning)	FT + I	CM	KCR
82		R	Student starts again.. rhythm not evenly done.	/	/	/
83		F	T: TA A, and evenly, not TA-A (quickly)	FT	CM	KCR
84		R	Student starts again and teacher prompts in background the rhythm and pulse	FP	CM	KCR, AUC
85		I	T: Re-practice this again at home. I want you to speak out the rhythm when you practice at home. And we have this one more piece right? OK, let's play it.	FT?	PM	AUC
86	20:19 - 21:05	R	S: Student starts playing and finishes	FT	PM	KCR
87			T: Very good, there is no problem to this piece. Let's put a star there.	/	/	/
88	21:06 - 29:08	I	T: OK, let's learn a new piece for next week. Let's look at this piece. Where is the starting position?	/	PM	AUC
89		R	S: Student starts and tries to sight read piece with both hands	/	/	/
90		F	T: This one is together ok?	FT	CM	KCR
91		R	S: Student tries again, and gets it correct. Continues playing with some wrong notes.	/	/	/
92		F	T: OK, good try, this note is here...	FT	CM	KCR
93		R	S: Student continues trying the rest of piece.	/	/	/
94		F + I	T: Fine, when you go back and practice, please read out the notes first and when you are playing hands separately, ok?	FT	PM	KCR, AUC
			[END]			

ANALYSES OF FEEDBACK INTERVENTIONS ACCORDING TO FEEDBACK LEVEL, INTENTION & TYPES

Date of lesson: 18.03.20

Duration of lesson: 30 minutes

Feedback Type - From students' perspective?

Repertoire worked on: Homework – Maypole Dance, Little Bo Peep, New Pieces – Chord Capers, Evening Song
 Book: John Thompson, Earliest Piano course, Book 2

KCR - Teacher demonstration/ teacher gives answer
 AUC - Teacher asks student to repeat without giving answer, i.e. "Please try again"

A3 No.	Time	Activity / Song	Type of Action (F - Feedback from teacher; I - Instruction from teacher; R - Response from student)	Words used/Action (T - Teacher; S - Student)	Feedback level (FI, FP, FR, FS)	Feedback intention (CM - Corrective Measure; PM - Preventive Measure)	Feedback Type (AUC - Answer until correct; KCR - Knowledge of Correct Response)	Analytical Notes for Improvement
1	00:00 – 07:36	Maypole Dance	I	T: Alright, let's start with revising two pieces which you played before last week but not yet good enough. Let's start with Maypole dance.	/	/	/	
2			R	S: Student start playing but started wrong position so notes were wrong	/	/	/	
3			F + I	T: Yes, we are quite correct, can you post your starting position correctly please?	FI, FP	CM	KCR - AUC	
4			R	S: Student finding position on piano	/	/	/	
5			F	T: Ok, was it incorrect just now?	FP	PM	AUC	Question after feedback: Student to reflect on his mistake, self questioning
6			R	S: Yes, it should be here. (presses note)	/	/	/	Student reflects, found mistake and answered on what's correct
7			F	T: Now it's correct, let's repeat again with this correct position	FT	PM	KCR - AUC	Repetition with explanation after mistake motivates FR? Self regulation
8			R	S: Student start and finish playing piece. (some places with wrong rhythm)	/	/	/	
9			F + I	T: Ok, the beginning and ending is correct, there are some wrong rhythm in the middle. Let's try again, when you made a mistake I will ask you to stop playing, ok?	FT	CM	KCR, AUC (no KCR)	
10			R	S: Student start playing from beginning...	/	/	/	
11			F + I	T: Ok, please stop here! The rhythm is not correct. Let's start from b. 3, can you go to bar 3? Starting note is C...	FT	CM	KCR	
12			R	S: Student start playing from bar 3, but still makes rhythm mistake	/	/	/	
13			F	T: The rhythm is not correct. What is the rhythm of that bar? Could you read it out?	FT	CM	AUC	
14			R	S: Ta-a-ta	/	/	/	
15			F	T: Yes, that's correct. The Ta-A is not fast. When you played it just now, it was too fast. (demonstrate wrong example) So it should be... (teacher played and read out rhythm once)	FI, FP	CM, PM	KCR - AUC	Demonstration by teacher a form of positive feedback on task/process?
16			R	S: Student play bar with correct rhythm	/	/	/	
17			F	T: Very good, now it's correct. Could you start from beginning of piece now again with the correct rhythm here?	FT	PM	KCR - AUC	
18			R	S: Student start playing and teacher read out rhythm occasionally to support and remind what has been done at bar 3 (student plays wrong note)	FP	PM	AUC	
19			F + I	T: Ok, wrong note, what note should that be? Where should the 5 th finger be?	FT	CM	AUC	
20			R	S: G. (plays G note)	/	/	/	
21			F	T: Yes, it should be G and is Ta-a (plays and read out rhythm). Ok, continue.	FT	PM	KCR	
22			R	S: Student continues playing from same piece (teacher prompts rhythm notes as student tends to stop for too long after the long notes) student has long gaps between	/	PM	/	
23			F	T: Don't stop, continue.	FP	/	/	
24			R	S: Student continue playing.	/	/	/	
25			F + I	T: Good, tell me, do you see this curve line joining this note over the last two bars? Do you know what does it mean?	FT?	PM	AUC	Lack of feedback on previous task
26			R	S: Must join together...	/	/	/	
27			F	T: yes, it's a tie note, so no need to play the second note. How many beats in total you have to hold there?	FT	PM	KCR-AUC	
28			R	S: 6 counts	/	/	/	
29			F + I	T: That's correct, very good. I would now like you to re-practise this piece for this week by reading out the rhythm of the whole piece while you play. Make sure you do not stop after every bar, or count the long notes rhythm wrongly. Like this... (demonstrate reading the rhythm of the piece and playing) Ok?	FI, FP	PM	KCR - AUC	
30			R	S: Yes.	/	/	/	
31			I	T: Alright, let's continue to the next piece, Little Bo Peep	/	/	/	
32	07:36 – 15:14	Little Bo Peep		S: Student starts playing and finishes whole piece	/	/	/	
33				T: Ok, played very well. The notes are all correct. Although the rhythm could be better sometimes you pause too much between bars and you affect the flow of the piece. So like here... (teacher demonstrates) let's start again from the beginning.	FI, FP	CM	KCR - AUC	Demonstration by teacher supporting FP and FI
34				S: Student start playing. Makes mistake, stop. I played wrongly... Starts playing again but much faster.	/	/	/	

35			T: Ok, wait, its too fast now, slow down. (Plays and demonstrate speed) Continue	FT, FP	CM	KCR	
36			S: Starts playing and stops after every bar..	/	/	/	
			T: Ok, stop for while. Now, you shouldn't stop after every bar. Take a pencil and I want you to circle the last note of this bar, G, and then draw an arrow to the next note. This is to remind yourself that you should not stop after playing this note. Now you are stopping every time you reach this note. Don't stop. It should be like this (teacher play and demonstrate two bars) and note this (teacher play and demonstrate), the second one is wrong. Now is your turn, play the correct one. Start from second line here.	FT, FP	CM, PM	KCR - AUC	Student automatically repeats (sign of autonomous learning?), reflects understanding of task
37			S: I cannot repeat and plays wrong notes, now, it's slower and incorrect.. repeats and play	/	/	/	
38			T: Good, now it's correct. Remember this when you practice this at home. This also applies to all other pieces ok. No stopping between bars or bar lines. Also when you are practicing at home, the target is to play whole piece from beginning to end without hesitation or slowing down. Then you accomplish your goal. Let's repeat this piece next time during lesson. Try to make it better before next lesson.	FT, FR	PM	KCR - AUC	
39			S: OK	/	/	/	
40			T: Alright, now let's learn a new piece for today and for this week's homework, page 30 and 31, let's look at page 30 first, it is an exercise to prepare for page 31. Let's try the exercise first. Where does the first two notes begin? Can you find it?	/	PM	AUC	
41	15:15 – 21:35	Chord Capers	S: Student tries to find note and found the starting notes after a few tries.	/	/	/	
42			T: Yes, then you play them together at the same time. (demonstrate playing)	FT	PM	KCR	
43			S: Student continues slight reading the notes and finishes piece.	/	/	/	
44			S: Student continues to play the notes and finishes piece. Now you play it out with same rhythm?	FT	CM	AUC	
45			S: Student starts reading rhythm	FT	/	/	
46			T: Very good, that's correct. Now you play it out with same rhythm?	FT	PM	KCR	
47			T: Yes, now it is better. Notes and rhythm is correct, can you also look at the fingering?	FT, FP	CM	KCR	
48			S: Student tries and uses right fingering.	/	/	/	
49			T: Correct, very good. Let's look at the next part. Do you see here the F# in the key signature? Do you remember what it means?	FT, FR	PM	KCR	
50			S: All F must be black key.	/	/	/	
51			T: Yes, all F must be F#. What is the first note?	FT	PM	KCR	
52			S: Student found and play correctly	/	/	/	
53			T: Correct, very good. Use first and third finger	FT	CM	KCR	
54			S: Student continue trying and finishes exercise.	/	/	/	
55			T: Great work, now let's look at the last exercise. The starting position of this one is higher, a bit different from the previous two	FS	PM	/	FS effective when used during class activity or tasks that does not permit student to practice, and is impromptu?
56			S: Student tries but played wrong note.	/	/	/	
57			T: You are almost correct, a little higher...	FT	CM	KCR (hinted)	
58			S: Student tries again and plays correctly	/	/	/	
59			S: Very good, that's correct. Almost pieces, where's the note at the beginning.	FT, FP	PM	KCR	
60			S: All B notes must be Bb.	/	/	/	
61			T: Yes, correct. So this note over here (points to music) must be (plays on piano)	FT	PM	KCR	
62			S: Student initiates and plays correctly.	/	/	/	
63			T: Well done, now we look at the actual piece, Evening Song.	FS	PM	/	There's slight danger that student is merely visually copying teacher's playing and does not understand how it relates to the previous question (?) --B must be Bb.
64			T: This song is quite special. Both hands are playing on..?	/	/	/	
65	21:36 – 29:40	Evening song	S: Trouble chief	/	/	/	
66			T: Good, that's right. Some stems pointing downwards for left hand and stems pointing upwards is for right hand. Let's try it a little bit now. Can you find the starting notes?	FT	PM	KCR	
67			S: Student tries playing, but left hand plays too low.	/	/	/	
68			S: The left hand is too low, it's not on the same line as the right hand.	FT, FP	CM	KCR - AUC	
69			T: Almost, the thumb should be on E. So it's here (teacher demonstrate). Now you are pressing here, not correct. Try again	FT, FP	CM	KCR - AUC	Giving correct answer, showing mistake student made before repeat, promote positive AUC
70			T: Yes the notes are correct now. Look at the fingering?	FT	PM	KCR	Teacher did not mention that something else is wrong but addressing new task. Lower negative FT (wrong this and that)
71			S: Student presses with correct fingering.	/	/	/	
72			T: Yes, fingering is now correct. Continue..	FT	PM	KCR	
73			S: Student continues and finish slight reading piece slowly	/	/	/	
74			T: Good effort, now you have read through it, I want you to go home and practice this as homework. The rhythm, notes and fingering you played now is correct so if you can play it correctly now, you just need to be careful when you practice at home and follow what's written on score. You'll play it well in no time.	FS, FR, FP	PM	KCR - AUC	A complete package of encouraging student to towards autonomous learning? FS, FR, FP on new piece with PM intentions, student receive KCR - AUC
75							
76							
77							
78							

Date of lesson: 20.03.20
Duration of lesson 30 minutes

Repertoire worked on: Homework – Theme from New World Symphony; Skip to my Lou; New: The dancing bear
Book: John Thompson, Easiest Piano course, Book 2

B3- No.	Time	Activity/ Song	Type of Action (F - Feedback from teacher; I - Instruction from teacher; R - Response from student)	Words used/Action (T - Teacher; S - Student)	Feedback level (FT, FP, FR, FS)	Feedback intention (CM - Corrective Measure; PM - Preventive Measure)	Feedback Type (AUC - Answer until correct; KCR - Knowledge of Correct Response)	Analytical Notes for Improvement
1	00:00 - 09:14	Theme from New World Symphony	I	T: Ok, we begin with 'Theme from New World Symphony' first. Let's start when you are ready.	/	/	/	
2			R	S: Student start playing and finishes piece.	/	/	/	
3			F + I	T: Ok, quite good. There are still some problems with the rhythm of the right hand at the second part of the piece. Second line here. Can we now correct this by saying out the rhythm first like this – 'Ta-a. Ta-Ta-a-a. Ready, let's go.	FT	CM	KCR - AUC	CM -> KCR-AUC = positive CM?
4			R	S: Student reads rhythm correctly	/	/	/	
5			F + I	T: Very good, the rhythm is correct when you read it alone. Now let's play only right hand and say rhythm correctly without stop	FT, FR	/	KCR	
6			R	S: Student says rhythm correctly	/	/	/	
7			F	T: Ok, stop for a bit here. What you just played is not the same as what you said just now. Can we try once again, try to remember how you said rhythm just now.	FT, FR	CM	KCR - AUC	KCR = remind what student has correctly done before; not given by teacher -> positive AUC
8			FT + I	S: Student tries again but still incorrect	/	/	/	
9			R	T: Ok, let's stop again. Now, I want you to say the rhythm again of right hand alone.	FT?	CM	KCR? - (negative) AUC	Lack of FT leads to negative AUC
10			R	S: Student say rhythm quite correctly.	/	/	/	
11			F	T: Good, that's correct, now you say rhythm and play together	FT	PM	KCR	
12			R	S: Student play and say rhythm correctly without stop	/	/	/	
13			F	T: Good, that's correct, now you say rhythm and play together	FT	PM	KCR - AUC	Reason for repetition (AUC) provided - to remember to practice correctly at home
14			R	S: Student repeats but now stops after the bars. (teacher interrupts)	/	/	/	
15			F	T: Wait, now you are stopping after every bar do you realise? After you played the second note G here, you stopped. I would like you to remind yourself not to stop by drawing an arrow from this to this note.	FT, FP	CM, PM	KCR - AUC	Reminding student of where mistake was
16			R	S: Student draws arrow, and starts playing, still same mistake	/	/	/	
17			F	T: Ok, you are stopping when you are not correct, come, let me play it for you to show you. (Teacher demonstrates twice, playing and reading rhythm of right hand). Ok, your rhythm is correct, let's do it again.	FT	CM	KCR	KCR = teacher's demonstration of what should be correct answer
18			R	S: Student plays and read rhythm and is correct.	/	/	/	
19			F	T: Very well, correct, let's do it again.	FT	PM	KCR - AUC	Lack of reason for AUC (repetition) might lead to negative AUC
20			R	S: Student repeats and finishes piece correctly.	/	/	/	
21			F + I	T: Correct, remind when you are practicing this again this week, at home, start with reading out right hand rhythm first, and after that play and read right hand rhythm together. Then add left hand. Understand? Now I will play two times. First time is wrong, the second time is correct. (Teacher starts playing) Heard that? This is wrong because there is a gap. And now - (teacher plays), this is correct because there are no gaps. Understand?	FT, FR	PM	KCR - AUC	Demonstration of student's mistake and correct answer, reinforce positive AUC and FR
22			R	S: Yes	/	/	/	
23			I	T: Ok, let's move on to the next piece: Skip to my Lou	/	/	/	
24	09:15 – 14:38	Skip to my Lou	R	S: student start playing but right hand rhythm is not correct	/	/	/	
25			F	T: Alright, thanks, the notes are all correct but rhythm of right hand not correct. Did I not already make recording for you last week for you to practice and listen as a guide?	FT, FR?	CM	Reflective (KCR) ?	Reminding student that they should know the answer already based on what was given
26			R	S: Yes	/	/	/	
27			F + I	T: Yes, so you need to be able to tell the difference between what I recorded for you and what you are playing on your own. Use the recording to help you with hearing rhythm. Do not use it to learn notes. You learn notes from score, and only hear the recording after you learnt notes, to hear how rhythm, how the whole piece goes. So listen carefully next time, because the rhythm you played is totally different from mine.	FT, FP	PM	/	
28			R	S: OK	/	/	/	
29			I	T: Now I would like you to say the rhythm of right hand first	/	/	/	
30			R	S: Student say rhythm wrongly	/	CM	/	
31			F	T: Alright, this is not correct. Now Ta and Ti is same speed and same rhythm, then why we bother saying Ta and Ti? Ta is longer, Ti-Ti is shorter, so it should sound like this (teacher demonstrate) understand? Now you try it.	FT, FP	CM	KCR - AUC	Giving both verbal and physical KCR - positive AUC
32			R	S: Student say rhythm correctly	/	/	/	
33			F + I	T: Ok, that's right. Now I would like you to repeat saying and add in playing as well of right hand. Like how you did previous piece just now.	FT, FR	CM	KCR - AUC	Bringing in what student has achieved before (FR) lead to positive AUC?
34			R	S: Student start playing rhythm but was not stable	/	/	/	
35			F + I	T: Ok, it was correct for a while but you became faster and it was wrong too fast, you should hold them longer like this (teacher demonstrates). Were you Ta-a notes	FT, FP	CM	KCR - AUC	Demonstration from teacher of correct answer
36			R	S: Not long enough.	/	/	/	
37			F + I	T: Yes, so please play them like this (Teacher count rhythm and play notes). If I don't speak out rhythm, they still must be long like this (teacher demonstrates). Now you try again play and read rhythm at the same time.	FT, FP	CM, PM	KCR - AUC	Repeating demonstrations from teacher -> method/habit of practicing? - autonomous learning?

38		R	S: Student play and read rhythm mostly correctly. T: Good, not even now most of it is correct, so I hope at home, you could do it like the previous piece, read rhythm of right hand first before playing, then read and play together, so that you can play correct rhythm all the time. Then if you are unsure, listen to your homework for this week.	/	/	/	
39		F + I		FT	PM	KCR - AUC	Recording of teacher available to student for reference (extend demonstration in class to home practicing) -- supports continuous learning?
40		R	S: OK	/	/	/	
41		I	T: Now let's continue to the next piece, the dancing bear. This is a new piece and will be your homework for this week.	/	/	/	
42 14:39 – 22:20	The Dancing Bear	I	T: Let's look at it hand by hand. First right hand, and find the starting position.	/	/	/	
43		F	S: Student plays a few notes, but eventually found starting position	/	/	/	
44		F	T: Correct, keep going now	FT	/	KCR	
45		R + F	S: Student slowly sight read. (teacher gives troubleshooting and comments occasionally)	FT	CM	KCR	Giving comments of correct answer while student is responding -- good or bad??
46		F	T: Yes, this should be E..	/	CM	KCR	
47		R	S: Student edit mistake and continue playing	/	/	AUC	
48		F	T: yes.. what should the next note be?	/	/	/	
49		R	S: F#	/	/	/	
50		F	T: Yes, that's correct, remember to play F# when you practice it next time	FT	PM	KCR	
51		R	S: student continue working on piece slowly..	/	/	/	
52		F	T: Good, so far.. and here when you see this sign (natural), it means that you have to play F again without the sharp.	FT, FP	PM	KCR	
53		R	S: Student continue and finishes piece	/	/	/	
54		F	T: OK, very well. Now please try again and make sure you remember those places I mentioned just now, the F# and natural.	FT	PM	KCR - AUC	Repeating for a reason --- Positive AUC
55		R	S: student repeat from beginning and play slowly until error, makes some mistakes in it	/	/	/	
56		F	T: teacher keeps silent	FR?	/	AUC	Is keeping silent a good feedback? During reading of piece?
57		R	S: Student finish playing piece	/	/	/	
58		F + I	T: Good, everything more or less correct, now you have idea how to play and practice this piece. Can you tell me now how many beats is this piece?	FT, FR	PM	KCR - AUC	FR after FT - gives positive AUC and possibly good for self practicing
59		R	S: Three	/	/	/	
60		F	T: Correct, so when you count it should be "1-2-3, 1-2-3" no breaking in the middle OK.	FT	PM	KCR	
61		R	S: OK	/	/	/	
62		I	T: Let's try now left hand.	/	/	/	
63		R	S: Student tries slowly left hand, makes may mistakes with the reading of rhythm..	/	/	/	
64		F	T: OK, since this note is a white note, it should be two notes, and so count two counts. Remember start counting during practicing.	FT, FP	CM, PM	KCR - AUC	
65		R	S: Student tries again and still some notes wrongly in left hand	/	/	/	
66		F	T: OK, let's look here, there's wrong note here, can you try from here again?	FT	CM	AUC	
67		R	S: Student plays wrong note	/	/	/	
68		F	T: You are playing C, the note should be D. Where is it on piano?	FT	CM	KCR	Teacher giving half answer (hinting) instead of giving full answer
69		R	S: Student plays correctly note	/	/	/	
70		F	T: Very good, now correct, continue..	FT	/	KCR	
71		R	S: Student continues trying to rest of piece and plays last note of piece wrong.	/	/	/	
72		F	T: Almost there, what should the last note be?	FT	CM	/	
73		R	S: Student tries but plays wrongly	/	/	/	
74		I	T: What is the name of this note?	/	/	/	
75		R	S: D	/	/	/	
76		F	T: Yes, that's correct, where is D on the piano?	FT	CM	KCR	
77		R	S: student try again and plays correctly.	/	/	/	
78		F	T: yes, that's correct now, and remember how this note looks like on the score and that this is D, it is one step higher than C, the note before..	FT, FP	PM	KCR	Explaining to student how to remember correct answer.. improves KCR?
79		R	S: OK	/	/	/	
80			T: OK, so this piece as you can see is much longer than the ones you did before. So you can have a different practice strategy. You can practice half the piece at a time. Do you also remember what I say about practicing rhythm at home?	/	PM	/	
81		R	S: yes, read out rhythm of right hand	/	/	/	
82		F + I	T: yes, read out the rhythm first before trying to play it. Then after that you can do just this 8 bars, and then do left hand separately, and the whole 8 bars hands together. Then, that's good enough work for 1 day. You can leave the other 8 bars to next practice.	FT	PM	KCR	
83		R	S: Yes.	/	/	/	
84		F + I	T: Great, now I think you did a good job today, so keep it up we will meet again next week with this as the homework piece. We will also revise the other two pieces which had mistakes today next week.	FT, FS	/	/	FS at the end of lesson to build towards a positive AUC at home!

LESSON THREE - STUDENT C

Date of lesson 20.03.20

Duration of lesson 40 minutes

Repertoire worked on: Homework – ‘The ballet dancer’, ‘Three blind mice’, ‘Follow the leader’, setting up exercises, theory homework 1 & 2, ‘Serenade’, New piece: ‘Pipers are Coming’

Material: John Thompson, Earliest piano course, Book 2

C3- No.	Time	Activity/ Song	Type of action (F - Feedback from teacher; I - instruction from teacher; R - Response from student)	Words Used/Action (T - Teacher; S - Student)	Feedback level (FT, FP, FR, FS)	Feedback intention (CM - Corrective Measure; PM - Preventive Measure)	Feedback Type (AUC - Answer until correct; KCR - Knowledge of Correct Response)	Analysis/ Notes for Improvement
1	00:00 - 05:30	The Ballet Dancer	R	T: OK, let's start with a piece from last week, 'The Ballet Dancer'	/	/	/	
2			I	S: Student start playing whole piece and finish	/	/	/	
3			F	T: OK, there is some problem. Do you remember why we practice this piece again for last week? What was the mistake you made last week, do you still remember? (Pause)	FR	CM	AUC	
4			R	S: Stopping at some places?	/	/	/	
5			R	T: Yes, specifically between every bar. You are not suppose to stop or wait between bars, let's try to say the rhythm of the melody only now. So right hand rhythm.	FT, FP	CM	KCR	
6			F	S: Student says rhythm only, correctly.	/	/	/	
7			F	T: Very good, when you say the rhythm, it is correct, there wasn't any stop between the bars. Could you tell that?	FT, FP	PM	KCR	
8			R	S: Yes	/	/	/	
9			R	T: So if I say 'Ta-Ta, with stopping' did I stop?	/	PM	/	
10			R	S: Yes	/	/	/	
11			F	T: Yes, so it is not correct. It should be 'Ta-Ta-Ta without stopping'. Can you try again from beginning and listen to yourself if you've stopped or not?	FT, FR	PM	KCR	
12			R	S: Student start playing, without any stopping at all	/	/	/	
13			F	T: very good, very sweet piece, now you did not stop at an incorrect time so it's totally correct. You played the same rhythm as I did it just now. Could you remember this? No matter where it is, this or any other piece, there should not be any pause or S: OK	FT, FP, FR	PM	KCR	
14			R	T: Let's do this together, I will play the accompaniment part now. Start from the beginning. Ready? Do you know how many beats is this piece?	/	/	/	
15			I	S: 3 beats	/	/	/	Playing with student a form of feedback?
16			R	T: Correct, so let's start together after the count of 3, 1, 2, 3.	FT	/	/	
17			F	S: Student start playing from beginning to end.	/	/	/	
18			R	T: OK, very well played! Is it nice? Do you like it?	FT	/	KCR	
19			F	S: Nice!	/	/	/	
20			R	T: Let's move to next piece. 'Three blind mice'. I'll put a star on this piece, which means you played it very well and you need to keep playing it at home on your own ok.	FR	PM	/	
21			I	S: Student finishes whole piece	/	/	/	
22	05:30 - 17:33	Three Blind Mice	R	T: OK, thank you! Most of page 1 is correct, but 2 nd page we need to look at it again. There are some rhythm problems with R.H. This time there are no stopping between bars but within a bar, there might be problem with rhythm, on second page, R.H., how many different types of rhythm are there? There are 'beats' and '...'	FT, FP	CM	KCR	
23			F	S: There are some different types of rhythm, but they are all the same.	FT	PM	/	
24			R	T: Let's try to read these two measures together.	/	/	/	
25			F	S: Student say rhythm of right hand melody from beginning to end.	/	/	/	
26			R	T: OK, now when you say the rhythm of the half note (Ta-Ta) you will say it too quickly. I show you how you should do it now. (Teacher tap pulse and reads rhythm) Follow the pulse on tapping while you read the rhythm, let's do it again.	FT	PM	KCR - AUC	The role of demonstration in feedback? Demonstration as kind of double feedback (KCR)
27			F	S: Student start reading pulse (teacher prompting occasionally) and the whole piece	/	/	/	
28			R	T: Steady beat, you might have problem with rhythm without knowing. Use a metronome to help you if you need a steady pulse. Now I will tap the beat and you play the right	FT, FP	PM	KCR	
29			F	S: Student start playing, keep the going pulse (finishes whole piece)	FT, FP	PM	/	
30			R	T: Let's try to read these two measures together.	/	/	/	
31			F	S: Student start playing with teacher tapping pulse	FT	CM	KCR - AUC	The role of demonstration in feedback? Demonstration as kind of double feedback (KCR)
32			R	T: OK, now when you say the rhythm of the half note (Ta-Ta) you will say it too quickly. I show you how you should do it now. (Teacher tap pulse and reads rhythm) Follow the pulse on tapping while you read the rhythm, let's do it again.	/	/	/	
33			F	S: Student start playing, keep the going pulse (finishes whole piece)	FT, FP	PM	/	
34			R	T: Let's try to read these two measures together.	/	/	/	
35			F	S: Student start playing again, fingering correct but starts stopping between bars.	FT	PM	AUC	Teacher did not mention 'should not stop between bars'
36			R	T: OK, now when you say the rhythm of the half note (Ta-Ta) you will say it too quickly. I show you how you should do it now. (Teacher tap pulse and reads rhythm) Follow the pulse on tapping while you read the rhythm, let's do it again.	/	/	/	
37			F	S: Student start playing, keep the going pulse (finishes whole piece)	FT	CM	KCR - AUC	Teacher mentioned what should NOT be done
38			R	T: Let's try to read these two measures together.	/	/	/	
39			F	S: Student play and still make rhythm mistake.	FT	CM	KCR?	Kind of details of what is wrong, still wrong, leads to poor KCR, or negative AUC
40			R	T: Still wrong, let's now try to say the rhythm of this two bars only. Like this (teacher demonstrates reading rhythm) OK?	FT	PM	KCR? AUC?	What can be better? ...not specified clearly again (lack of details)
41			F	S: Student reads rhythm of melody only with some mistakes.	/	/	/	
42			R	T: Quiet good, once more you can do better than this.	FT?	/	/	
43			F	S: Student repeats and makes less mistakes	FT?	/	/	
44			R	T: very good, getting close, once more!	/	/	/	
45			F	S: Student repeats again, almost all correct rhythm	FT?	/	/	Need to explain why play rhythm when already 'good'? Is it a still same task?

46		R	S: Student start playing rhythm until played wrong note	/	/	/	
47		F + I	T: Wait. Ok. The last note wasn't correct, let's play again and make the note correct.	FT	/	/	
48		R	S: Student start playing again saying rhythm and finishes		/	/	
49		F	T: There is still mistake, between G and F# note at the second line here. Can you circle both of these notes? It means when you practice at home, you have to take note that the rhythm here is wrong. You shouldn't stop between these notes. Do you understand?	FT, FP	CM + PM	KCR - AUC	Clear!
50		R	S: Yes ok.	/	/	/	
51		F + I	T: Now let's move on. We will listen to this piece again next week. Let's look at this theory homework from last week. (Pause for a moment)	/	/	/	
52	17:34 - 20:13	F	T: Ok, there's a problem. What is the clef here? Treble or bass?	FT, FP	CM	KCR - AUC	Question to motivate retrospective correction in students' mistake? Encourage FR/ autonomous learning?
53		F	S: Bass	/	/	/	
54		F	T: Yes, that's correct, so what is this note here?	FT	CM	KCR - AUC	
55		R	S: A	/	/	/	
56		F	T: If it's A then you are reading it as treble clef	FT, FP	CM	KCR - AUC	
57		R	S: It's C	/	/	/	Student's show positive response to teacher's feedback on process
58		F	T: Yes, it's correct we are in bass clef, so all these notes are not correct because you read it as treble clef. Please do the corrections at home and look carefully at the clef's next time. You know the answer, just need to be careful now and you will get all of it	FT, FP, PM	PM	KCR - AUC	Conclusion to mistake made by student - any positive FS?
59		R	S: Ok.	/	/	/	
60		I	T: Let's move on to the next piece, follow the leader.	/	/	/	
61	20:14-21:27	R	S: Student start and finish piece with occasional slips	/	/	/	
62		F + I	T: Good, there's improvement from last week. Let's try once more without single mistake	FT, FR	PM	KCR - AUC	
63		R	S: Student start again and finish without mistake	/	/	/	
64		F + I	T: Very good, now it is all correct. Let's put a star here. Now let's move on to setting up	FT	/	KCR	
65	21:28 - 22:35	R	S: Student finish playing whole piece without mistake.	/	/	/	
66		F + I	T: Very well played. Could you tell me if both notes are the same on both hands?	FT	/	KCR	
67		R	S: Yes	/	/	/	
68		F + I	T: That's right. Let's do it now with me accompanying you. From the beginning, ready?	I, FT	/	KCR	
69		R	S: Student start playing with teacher accompanying and finishes without single mistake	/	/	/	
70		F	T: Ok, that's excellent. Let's put a star here as well.	FT	/	KCR	
71	22:36 - 23:21	I	T: The theory exercise on the next page here... Oh, this is the bass clef, we're not correct here... and... Ah, the last note here is not right, it's a bar, what should this note be?	FT	CM	AUC	
72		R	S: Ah, C!	/	/	/	
73		F	T: C is correct, because it is bass clef. Write C here..	FT	CM	KCR	
74		R	S: Writing correct note down	/	/	/	
75		I	T: Good, now let's move on, the next piece would be Serenade. This piece is for L.H., there's a new starting position. Ready please play it.	FS?	/	/	Is the positive remark directed to self? Is it necessary?
76	23:22 - 25:15	R	S: student plays and finishes piece without any mistake	/	/	/	
77		F + I	T: very good, now let's move on to the next piece, Serenade. This piece is for L.H., you will not learn how to read the notes. You just look at the alphabets and not remember	FT, FP	PM	KCR	
78		R	S: 4 beats	/	/	/	
79		F + I	T: Correct, let's do it once more with me accompanying you. You are the melody, so play it louder, I'm just accompanying. Ready, 1,2,3,4...	FT	/	KCR - AUC	
80		R	S: Student start playing with teacher accompanying, without mistake.	/	/	/	
81		F	T: very good, now let's move on to the next piece, Serenade. This piece is for L.H., you will not learn how to read the notes. You just look at the alphabets and not remember	FT	/	KCR	
82	25:16 - 29:30	I	T: Ok, this new piece has lots of repeating notes, is the first and second bar the same?	/	/	/	
83		R	S: Yes.	/	/	/	
84		F + I	T: How does the L.H. goes? Let's look at L.H. now.	/	PM	AUC	
85		R	S: Student tried playing, but couldn't find starting position	/	/	/	
86		F + I	T: The L.H. starting position is similar to the previous piece serenade. Can you find?	FP	CM	AUC	
87		R	S: Student play wrong note and fingering	/	/	/	
88		F + I	T: Ok, this is not correct. Let's try to play the Finger Drill First. Find the fingering, notes and read out the name of the notes first.	FT	CM	AUC	Incorrect answer. FT given without giving correct answer
89		R	S: Student unable to read out name of notes	/	/	/	
90		I	T: Ok, I would like you to revise the name of these notes ok. Now you not sure but next time you must know it better ok?	/	PM	AUC	
91		R	S: Ok	/	/	/	
92		I	T: When you are able to read and find these notes comfortably, you will be able to find the notes in the actual piece below, understand?	/	PM	/	Add: just like previous pieces (encourage positive FR/ FP)
93		R	S: Yes.	/	/	/	
94		I	T: find now the first note in the L.H.?	/	/	/	
95		R	S: Student found note C but with wrong fingering.	/	/	/	
96		R	T: (Teacher keep quiet)	/	/	/	
97		R	S: Student play C with 5 th finger, correct fingering now	/	/	/	
98		F + I	T: Very good, you found it out yourself, now it is correct fingering and notes. Go back home and practice this piece ok, and we'll listen to it again next week.	FT, FP	PM	KCR - AUC	